# Music Week

June 2023

## TOM GRENNAN
How the underdog came out on top

## THE BPI AT 50
The musical institution that powered a nation

## TUNECORE
Andreea Gleeson's DIY crusade

## OLIVIA DEAN
Breaking down the industry boys' club with EMI's rising star

## KOKO
The new face of independent venues

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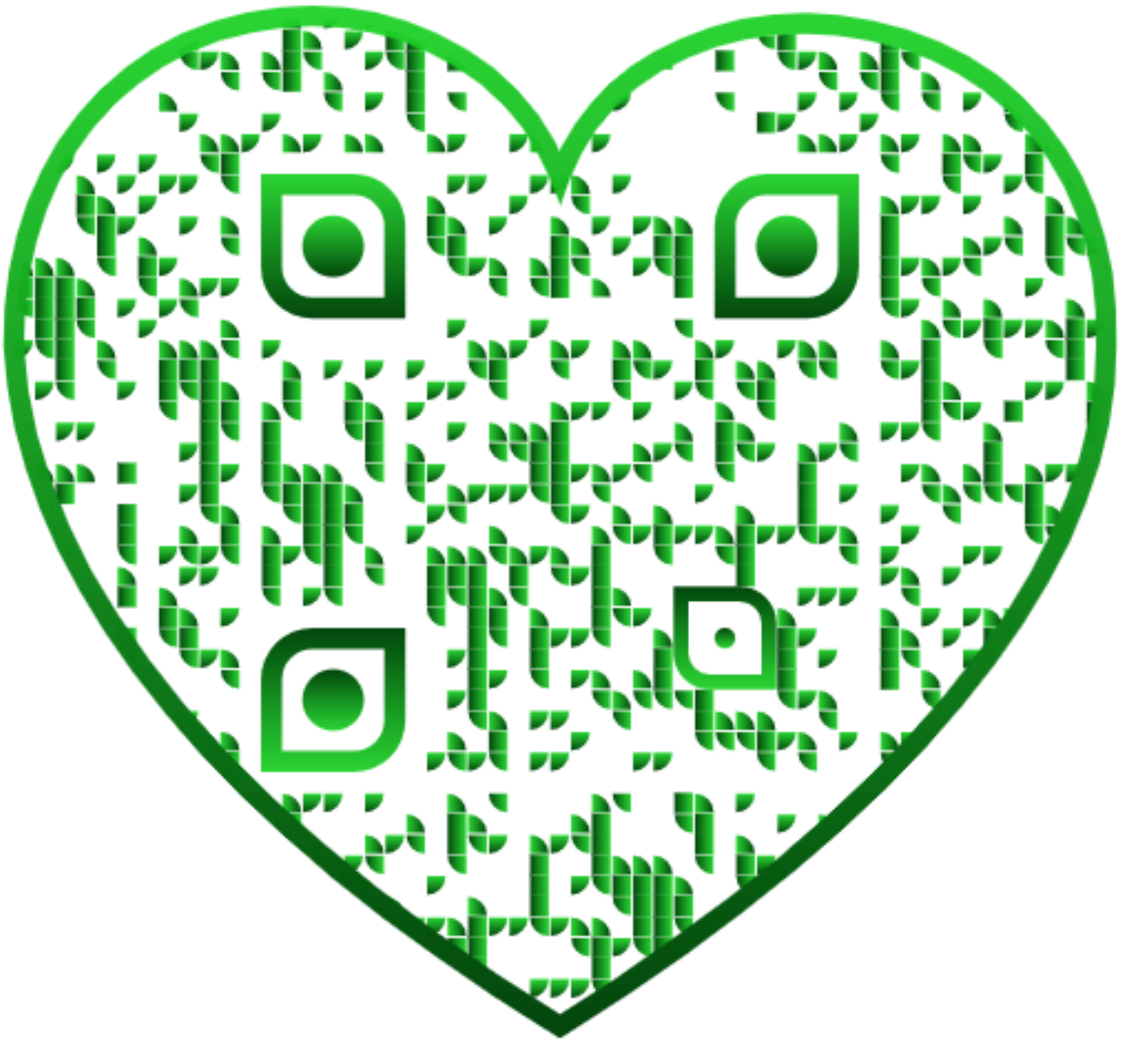

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**EDITORIAL**

**HEAD OF CONTENT** George Garner
george.garner@futurenet.com

**DIGITAL EDITOR** Andre Paine
andre.paine@futurenet.com

**FEATURES EDITOR** Ben Homewood
ben.homewood@futurenet.com

**CONTENT EDITOR/PRODUCER** Miranda Bardsley
miranda.bardsley@futurenet.com

**ART EDITOR** Steve Newman
steve.newman@futurenet.com

**CHARTS & DATA** Isabelle Nesmon
isabelle.nesmon@futurenet.com

**CONTRIBUTORS**
Adenike Adenitire, Sammy Andrews, Koury Angelo, Mark Davyd, Niall Doherty, Anna Fielding, Charlotte Gunn, James Hanley, Paul Harries, Colleen Harris, James Hickie, Alan Jones, Louise Haywood-Schiefer, Emmanuel Legrand, Paul Stokes, Jennyfer J. Walker, Carla Marie Williams, Paul Williams

**COMMERCIAL**

**ADVERTISING SALES DIRECTOR, MUSIC PORTFOLIO**
Lara Jaggon
lara.jaggon@futurenet.com

**SENIOR EVENT MANAGER** Madelene Andersson
madelene.andersson@futurenet.com

**SUBSCRIPTION SALES**
0208 955 7020

**PRODUCTION**

**B2B PRODUCTION MANAGER** Matthew Eglinton
matthew.eglinton@futurenet.com

**MANAGEMENT**

**MANAGING DIRECTOR, MUSIC** Stuart Williams

**UK CRO** Zack Sullivan

**COMMERCIAL DIRECTOR** Clare Dove

**HEAD OF PRODUCTION US & UK** Mark Constance

**GLOBAL HEAD OF DESIGN** Rodney Dive

**HEAD OF DESIGN (MUSIC)** Brad Merrett

**GROUP ART DIRECTOR B2B** Nicole Cobban

**COMMERCIAL FINANCE DIRECTOR** Dan Jotcham

**INTERNATIONAL**

Music Week is available for licensing and syndication. Contact the licensing team to discuss partnership.

**HEAD OF PRINT LICENSING** Rachel Shaw
licensing@futurenet.com

**MusicWeek**

121 - 141 Westbourne Terrace, Paddington, London, W2 6JR

**Editorial: 0330 390 6751**
**Advertising: 020 3878 3723**
**Subscriptions: 0208 955 7020**

For any queries with your subscription please contact the number above
Email musicweek@abacusemedia.com

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Chief Executive Officer Jon Steinberg
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Welcome to

# Music Week...

## Pop-ular discourse

**Such is the** speed of recent developments with artificial intelligence, I understand why the music industry is locked in a staring contest with the future right now. Perhaps that's why I've been seeking refuge in the safety of the known past in my reading habits of late. And there's no better example of this than journalist Michael Cragg's excellent new tome Reach For The Stars, a thrilling, often hilarious oral history of pop music between 1996 and 2006.

Less a book and more a time machine, it transports you back to an era when pop was, bar a few notable exceptions, shorthand for boy bands and girl groups. Across 522 pages, it joyously dissects how the UK music industry created and, often, failed, its superstars. Alongside first-hand reflections from the Spice Girls, Girls Aloud, Atomic Kitten, All Saints, Blue, Sugababes, S Club 7, Steps, Craig David and Jamelia come the testimonies of those whose dreams went unfulfilled. With insight also coming from songwriting heavyweights like Brian Higgins, Miranda Cooper, MNEK, Richard "Biff" Stannard, Hannah Robinson, Rick Nowels and Savan Kotecha, plus executives like Darcus Beese, Pete Waterman, Justine Bell, Peter Loraine and Louis Walsh, it's essential reading. If not for that line-up, then for this gem from S Club 7's Bradley McIntosh: "We lost our deal with Sugar Puffs after we got caught smoking puff."

It's also interesting to contrast all of those reflections with a contemporary UK industry that is somewhat struggling to break new talent. The diminished role of TV in modern star-making seems particularly notable, and not just via the reduced presence of divisive talent shows – lest we forget S Club 7 launched their whole career off the back of their own Miami 7 BBC series. Between Rihanna's grandstanding Super Bowl performance and Sam Ryder's glorious Eurovision 2022 campaign, we know the power a mass audience watching an event live on TV can still have. Even at a time when attention is more fragmented than ever, there remains a clear opportunity for someone to put together a credible, regular music show. The fact that recent efforts have floundered matters little, the right idea could still strike gold.

The other thing that hits you in Reach For The Stars is the sheer friviolity of that era compared to the present day, like 5ive doing their 'I've Seen The Light' competition where fans could exchange CDs of a rival band at Woolworths for a four-track bonus EP and signed certificate to prove their conversion. This applies to the actual music being produced, too. While we're seeing the exciting return of girl groups via Island's FLO and Atlantic's Needanamebro, there has, for a long time, been a lack of new acts trading in the family-friendly pop of Steps and S Club 7. Perhaps pop is just a lot cooler these days, and there's no room for cheese. Or maybe that is a massive missed opportunity. After reading Cragg's book, I can't help but think that some – definitely *not* all! – lessons of old might come in pretty handy right now...

**George Garner,** Head Of Content

## IMPORTANT ANNOUNCEMENT

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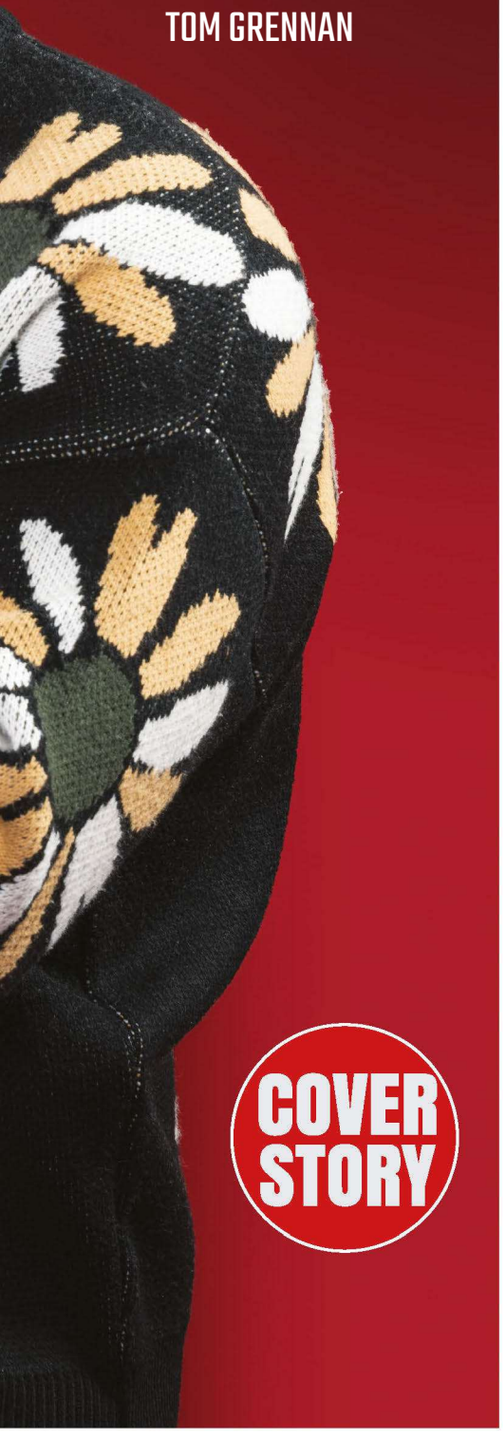
"I haven't had a moment on Instagram or TikTok, but it doesn't matter because I'm going to have longevity"
TOM GRENNAN



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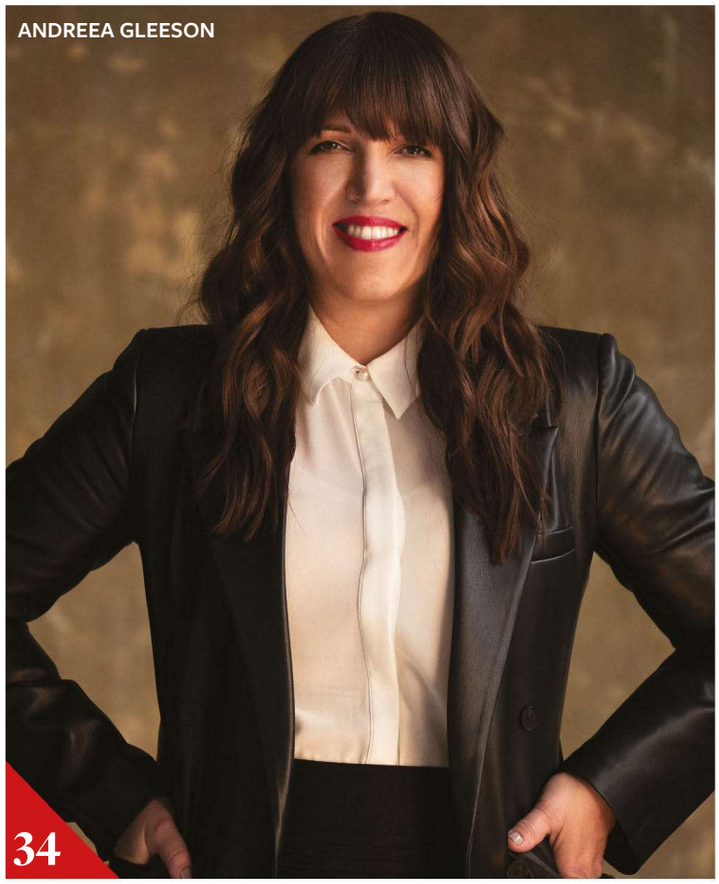



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THE BIG STORY

# Free agent: Primary Talent enters new era with business 'bigger and better'

## Chief exec Matt Bates reveals how the UK agency secured its independence and opens up about the live recovery, ticket prices and breaking acts

— BY ANDRE PAINE —

Primary Talent International managing partner and CEO Matt Bates has given his first interview following the agency's management buyout.

In 2020, Primary Talent was sold to ICM, which was subsequently acquired by CAA last summer. In March this year, the London-based agency re-established its independent status.

"There was an understanding that trying to merge Primary into CAA wasn't necessarily going to work for everybody," said Bates. "It became obvious that there was scope to try and put something together and buy Primary back. It was always amicable."

The buyout was led with former ICM founding partner and COO Rick Levy, who Bates described as "instrumental". Levy has been made a Primary Talent partner and will act as senior advisor.

"It's very liberating to be able to forge our own identity in the music world again," Bates told *Music Week*.

Primary Talent's roster of over 450 acts includes The 1975, The Cure, Noel Gallagher's High Flying Birds, Alt-J, Rina Sawayama, Beabadoobee, Ziggy Marley and Wolf Alice.

The management buyout deal was privately financed.

"There's no outside investment, we're not answering to people who want to see a [specific] profit margin," said Bates. "To be purely independently owned by the agents is such a rarity."

The company elevated agents Laetitia Descouens, Sally Dunstone, Martje Kremers, Ed Sellers and LA-based Simon Clarkson to become partners. Veteran agent Ben Winchester will continue to serve as a board member with Bates and Levy.

Primary Talent focuses on bookings in Europe, including American acts represented by its agents in LA and New York. Last month it recruited Pete Nash, who had joined ICM in 2020. Based in New York, the Primary Talent partner's acts include Kings Of Leon, Pet Shop Boys, Regina Spektor, Steve Winwood and Travis.

With the sector returning to full operation last year, Bates said that Covid-19's impact had been a defining moment for the firm.

"The pandemic definitely made it more of a people business again, relationships became more important," said Bates. "People who checked in with their clients through that time, even though there were no shows, were the ones that did well and survived."

Primary Talent clients including Rina Sawayama, Beabadoobee and Sports Team actually broke through during the pandemic.

"People had big debut albums while there was no touring, which was very strange," said Bates.

Rina Sawayama, who is signed to Dirty Hit, has since made the leap to venues such as O2 Academy Brixton, prior to its closure.

"Rina's been a great artist coming through, Sally has done a fantastic job building her," said Bates. "She is a global artist that could break everywhere, she really ticks so many boxes."

The agency has booked summer outdoor shows and festivals for The 1975 including Parklife, TRNSMT and Finsbury Park.

"For The 1975 on this campaign globally, ticket sales have gone up again," said Bates. "The Finsbury Park show in London literally sold out in seconds, and that was after doing a whole UK arena tour. It was just phenomenal.

"They're evolving with every album, they're growing and the fanbase is getting bigger. This summer is going to be a very big one for them across the world."

Noel Gallagher's High Flying Birds will play multiple outdoor UK dates, including Splendour Festival and Bingley Weekender.

"Noel's ticket sales never diminish, he's so strong and such an important British icon," said Bates

In 2022, the Primary team booked around 4,500 shows globally. Their busy schedule last year was down to the full return of live, including gigs that had been postponed before the pandemic.

"This year is going to be bigger, better and busier in every shape or form," said Bates. "It's actually bigger than last year – no one thought that could happen. Talking to promoters, it's the same across the board. So it does feel that we are truly back now as an industry, which is wonderful."

While the top end of the industry is thriving, Bates stressed that it is tougher for smaller acts, particularly new artists.

"It's getting harder to break new artists and keep them out there touring, because costs have gone up and fewer people are buying tickets," he said. "It's about how we find a way to give them the right foundations to grow from."

Ticket prices have recently hit the headlines, including The Cure's intervention against large booking fees in the US.

"Nobody wants to be seen to be exploiting their fans," said Bates. "Unfortunately, over time, some practices have been put into play without artists' knowledge.

"With the promoters, we have to ensure there's transparency and that [artists] are comfortable with the mechanisms around a tour, which could be dynamic pricing, platinum tickets or VIP packages. You can't just force them on an artist."

A key priority for Primary will be expanding its dance business.

"When we first talked about going independent, it was the first department that I identified as wanting to grow," said Bates. "We've always had a really strong footing in the dance world. It's something that is still thriving, still growing, and I feel very passionate about Primary making it a priority to grow that space."

Bates is also bringing a greater focus to brand partnerships.

"I want to make it a much more fully-rounded entity," he said.

As the agency enters a new era, Bates summed up his vision.

"I want to be seen as an agency that digs deep, rolls its sleeves up and really works for clients to get what's best for them," he said. "You want your artists to have the utmost trust to let you get on with your job so that they can carry on being creative and not worrying about the business."

"It's very liberating to be able to forge our own identity again"
Matt Bates, Primary Talent

***Primary Talent show:*** *Rina Sawayama performing at O2 Academy Brixton during the campaign for Top 3 album Hold The Girl*

**PHOTO:** Chiaki Nozu/WireImage/Getty

LIVE

# Labour of Lovett: TVG founder reveals global mission for gigs

*The Venue Group CEO and Mumford & Sons member Ben Lovett talks US launches, Lafayette's support for new talent and combining business with his band*

BY ANDRE PAINE

**Ben Lovett** has spoken to *Music Week* about the expansion of TVG Hospitality in the UK and US.

As well as being a member of Mumford & Sons, Lovett is the CEO and founder of The Venue Group (TVG), which launched in 2016 with Omeara near London Bridge in Southwark.

TVG's presence in the capital has since grown with the opening, in 2020, of Lafayette in King's Cross and a funding partnership with The Social in London's West End.

Following their reopening after the pandemic, Lovett said the response has been "amazing".

"We've been blown away by how full the venues – and the calendars – have been," he said. "With The Social, Omeara and Lafayette, you struggle to find a day that we haven't got a show in London."

The company recruited Jayne Davis as chief operating officer last year as it entered the US market. Her appointment enables Lovett to focus on Mumford & Sons, who have booked multiple festival appearances in 2023 including a headlining slot at Victorious Festival in Portsmouth.

"There's now someone who's sitting across the whole business, she's brilliant," said Lovett. "She's really running the show day-to-day already and making a huge difference."

The operator last year closed $50m in funding to build its team and portfolio in the US and UK.

In 2022, TVG launched in the US with the 8,000-capacity Orion in Huntsville, Alabama, followed by the recent acquisition of Saturn, a 500-capacity venue in Birmingham, Alabama.

"Saturn has a very similar DNA to The Social in being a much-loved indie venue," said Lovett.

With the TVG team up to around 750, there are multiple venues planned across the US, including the Lumberyard in Huntsville in 2023. TVG's revival of The Backyard in Austin, Texas, which will be 4,000-capacity, is set to open in 2024.

"We're building in LA, we're building in Detroit, which has obviously got an amazing musical heritage," said Lovett. "We are in Austin, which is seen by many as the capital of music for the US. There's a lot of opportunities."

TVG plans to have 12 venues across the UK and US by 2026. The musician and executive revealed that he has further ambitions in London.

"There's this great venue in New York called Radio City Music Hall, which is 6,000-capacity," he said. "What do we have in London at 6-7,000? There's no play other than a cut-down Wembley Arena or cut-down Ally Pally.

"So there's an opportunity in London, especially at that scale. Those larger-format venues are what we're now doing a lot of in the US."

At the lower-capacity end of the touring circuit, Lafayette London has become firmly established. It also stages club nights and offers a range of food options within the Goods Way space.

***Lovett actually:*** *Ben Lovett*

> *"Our goal with TVG is to build the best venues in the world"*
> **Ben Lovett**
> **TVG Group**

The 600-capacity venue launched with an Apple Music show by Dave in February 2020, shortly before the live shutdown due to Covid.

"It's a very interesting capacity," said Lovett. "We've seen artists coming through doing intimate underplays. On the emerging [artist] side as well, it's been brilliant, because a lot of people have used it as a step on the ladder as they're growing in their career."

As well as hosting established names such as Loyle Carner, Beck and Pretenders, Lafayette has staged gigs by newer acts including Rina Sawayama, Gracey, Beabadoobee, Lovejoy, Gabriels and Maisie Peters.

"As a venue owner, you measure your success pegged to the artists who grew out of your spaces," said Lovett. "Our overarching goal with TVG is to build the best venues in the world, and I think we've done a really good job of getting going with that in London."

***First night:*** *Dave at the opening of Lafayette in 2020*

As well as new venues, TVG provides financial support on a partnership basis to The Social, which marks its 25th anniversary next year.

"It's been amazing to be able to come in and provide operational and curatorial value to one of those great cornerstones of small indie venues in London," said Lovett. "I felt that we need to help protect our venues when we can."

While TVG continues its expansion, Lovett has now established a team that enables him to fully commit to Mumford & Sons.

"I oscillate from my capacity in the leadership of [TVG] to being a collaborator in a band," said Lovett. "And the band is coming back with quite a lot of momentum right now.

"Having the grounded challenge of running a business has actually helped me continue to appreciate how lucky I am to be able to just write a song, or stand on stage, with my friends.

"I feel like there's a lot of excitement around Mumford & Sons coming back with shows and new music. So with TVG's speed of growth, I'm trying to put as much infrastructure in place."

Following Mumford & Sons' 2016 War Child show at Omeara, the band are keen to play a gig at Lafayette for this campaign.

"The guys are unbelievably encouraging and supportive," said Lovett. "Ted [Dwane, bassist] is actually a part of the shareholder group.

"They understand that there's a philosophy and a mission to it as well, which is around protecting the independence of venues. So they're fully in the corner."

# FOR THE RECORD

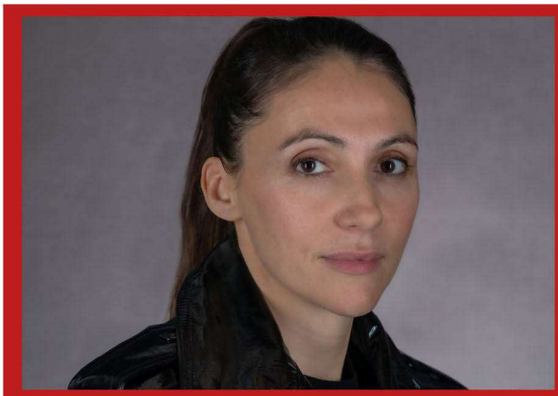
## THE BIG RETURN

HMV is returning to London's Oxford Street after a four-year absence. The store at 363 Oxford Street played host to the very first HMV in 1921. HMV currently has 120 shops across the UK, including a West London location in Westfield. Owner Doug Putman (*pictured*) said: "The expansion of our fan-focused pop culture offer is really working for us and the reopening of our flagship represents the culmination of a good few years of hard work."

PHOTO: Garry Jones

## THE BIG RESULTS

PRS For Music collected a record £964 million in 2022, a year-on-year increase of 22.9%. It represents an increase of 18.9% on the previous high of £810m achieved in 2019. Last year, PRS For Music paid out a record £836.2m of royalties, a 23.5% increase on 2021. CEO Andrea Czapary Martin said: "In 2021, PRS For Music set out its vision to pay out over £1 billion in royalties within the next five years. Last year we accelerated progress towards, and beyond, this milestone."



## THE BIG MOVE

Sony Music Entertainment UK has relaunched the legendary record label Epic Records UK.

The major has appointed Sony Music Publishing exec Sarah Lockhart as president of Epic. She will report to Jason Iley, chairman and CEO, Sony Music UK & Ireland.

Epic Records UK will relaunch as a frontline label, operating alongside Sony Music labels including RCA, Columbia and Ministry Of Sound, with the ambition to "champion global music and British culture". The announcement of the UK revival coincides with the 70th anniversary of Epic.

Sarah Lockhart joins Epic from Sony Music Publishing, where she served as head of A&R for three years and signed artists including Aitch, PinkPantheress and D-Block Europe.

Jason Iley said: "I'm confident that Sarah is the right person to relaunch Epic UK and enrich its legacy while protecting its artist-first ethos. Throughout her career, Sarah has challenged the norm, pre-empted trends and supported artists from the very beginning of their careers."

Sarah Lockhart said: "The pioneering global artists signed to Epic have inspired me and countless fans for decades. The relaunch of the label in the UK provides a once-in-a-lifetime chance to celebrate Epic's legacy and build a culture that encourages us to think differently, honouring and supporting artists to create connection through the power of music."

## THE BIG LAUNCH

Musician, broadcaster and BPI chair YolanDa Brown is launching a grassroots venue and restaurant with music manager Adetokunbo "T" Oyelola. Based in Islington, Soul Mama will feature jazz, soul and reggae and is set to open in the autumn. A £500,000 crowdfunding campaign aims to cover expenses including soundproofing, tech and lighting. "I am excited to launch this Kickstarter campaign and look forward to raising the funds to bring this dream to life," said Brown.

PHOTO: Pablo Pereyra

## THE BIG REPORT

The global dance music industry grew by 34% year-on-year to $11.3 billion, according to the IMS Business Report authored by MIDiA's Mark Mulligan. The results for 2022 are 16% higher than the pre-pandemic levels. The annual report for the electronic music industry was unveiled at the IMS Ibiza summit, which featured keynotes including Max Lousada, Warner Music CEO, Recorded Music (*pictured*) in conversation with broadcaster Pete Tong.

**72 Seasons**
**Peak Chart Position:** No.1
**Label:** EMI

# TAKE A BOW

## TEAM Metallica

**EMI Co-Presidents:** Rebecca Allen/Jo Charrington
**EMI North President:** Clive Cawley
**Management:** Cliff Burnstein (Q Prime), Marc Reiter (Metallica HQ)
**Director Of Commercial**: Andy Knox (EMI)
**Marketing:** Nick Adler/Ilaria Trifoglio (Capitol/EMI)
**Head Of E-commerce:** Marisa Hemson (EMI)
**Digital:** Kelly Allwood (EMI)
**National Print Press:** Barbara Charone/Ant Giannaccini (MBC PR)
**Online Press:** Ashley Matthews (MBC PR)
**SVP Broadcast Media:** Bruno Morelli (Universal Music)
**Head Of TV:** Helena McGeough (EMI)
**Streaming:** Alex Bingham (EMI)
**Radio:** Michael Pickard/Mark Rankin (EMI)

*A band for all seasons:* *Metallica*

PHOTO: Tim Saccenti

# HAPPY ANNIVERSARY BPI

# 50 YEARS OF SUPPORTING THE BRITISH MUSIC INDUSTRY.

# SPOTLIGHT

## SHINING A LIGHT ON MUSIC'S BIGGEST NAMES

### Annette Barrett, MD, Reservoir & IMPF president

The **Independent Music Publishers International Forum** is marking its first decade as a global trade body. Here, **IMPF** president **Annette Barrett** – also **Reservoir** MD & global strategic liaison – focuses on crunch issues for the sector including AI, streaming and data...

*"It's so hard to break new music – publishers are really important now for artist development"*

**ANNETTE BARRETT, RESERVOIR/IMPF**

**As you mark IMPF's first decade, can you explain your approach with policy-makers?**
"When it comes to guiding policy, our primary role is to represent the interests of independent music publishers internationally, make sure their voices are heard and their needs are recognised so that they can thrive as businesses in their home territories. We are currently working on various streaming-related issues. Advocating on behalf of independent music publishers is a long-term strategic endeavour."

**IMPF was critical of Meta over its decision to remove repertoire from Italian collecting society SIAE. Why did you speak out?**
"We were horrified at the tactics shown by Meta. In the middle of what SIAE thought was a normal [licensing] negotiation, they just said, 'No, we're pulling it.' It's important that we step up to the plate in these situations. We've yet to see how it plays out, so watch this space..."

**What's your position on the threat from AI?**
"It is quite worrying, particularly the speed it's moving at as well. We're part of the Human Artistry Campaign, which launched at South By Southwest. There's been such rapid development in this field. Our basic position is that AI can never replace human expression, and we want to promote responsible use of artificial intelligence that supports and enhances human creativity. We've really got to keep our finger on the pulse with all of it."

**As a publishing veteran, do you think it has become more central to the modern industry?**
"Yes, I do, actually. It's now so hard to break new music and artists, I think publishers – and management as well – are really important because you have to take it that bit further. Labels, especially major labels, are not that interested in new talent until it gets to a really big point. So publishers really have to work through that with the artists, it's exciting to be there for the development. Some of my writers I've worked with for 20, 25 years. It's all about relationships."

**To what degree has the boom in music rights impacted the indie publishing sector?**
"Catalogues have always been acquired to greater and lesser degrees. What is key for independent publishers is getting in early with songwriters, developing relationships and helping them navigate their careers. Writers need that contact, it's quite an isolated career."

**Is enough being done to clean up data?**
"All [collection] societies around the world are looking at these issues. Cleaning up metadata is a concern and a preoccupation for the IMPF. We need to be totally supportive on anything that helps to give us more accurate data – and, obviously, more money for the songwriters. Globally, I think it's huge, for publishers as well. Everyone has to get on board."

**Are you encouraged by UMG pushing for reforms on streaming remuneration?**
"Yes, but then something has to be done about it. This is the livelihood of creators, it's not fair on any level. I've been on my soapbox about it for a long time now, it frustrates me a great deal, just as it frustrates the songwriting fraternity. We all know the issues and the disproportionate amounts that creators get paid. The crazy thing about this is that if there wasn't a song created, then they wouldn't have any content. But at least we are discussing it, we're trying to move it on. It's a problem that does need to be solved."

**Finally, how is Reservoir growing post-IPO?**
"We got the Music Week Award for Independent Publisher last year, so that was very nice. I think Reservoir is growing in the right way, we're choosing very well how we actually grow – with Tommy Boy and Chrysalis – and becoming a music entity, so we have lots of areas to feed into and feed off. Publishers really touch on every part of the music business, so it's great to have those areas in your company too. It means you can put records out, there's management, it's all growing in a very organic, curated way. Publishing is our core business, but it is good to have those other avenues."

**WORDS:** Andre Paine **PHOTO:** John Sciulli

# START ME UP >> THE NEW COMPANIES DRIVING MUSIC'S FUTURE

*Social worker:*
*Harry Moore*

**NAME:** PACT DIGITAL
**TECH:** SOCIAL MEDIA AGENCY

**Social media engagement** remains a key priority for labels – but how can artists cut through online?

In the previous issue of *Music Week*, we focused on some of the agencies helping to power campaigns, including Deviate Digital, Blackstar, CYOA and Cleo.

One of the new arrivals in the digital agency space is Pact Digital. Founder Harry Moore previously managed social strategy at Island for Sigrid, Easy Life, Sports Team, Ben Howard and Ella Eyre.

"The vision has always been to build long-term relationships with some of the best artists in the world and help present them across social media with complete authenticity," he says. "We don't see social media agencies as an additional resource, we see them as a fundamental part of any project."

> *"We prioritise quality over quantity"*
> **HARRY MOORE, PACT DIGITAL**

Pact has already established a strong client list, including Sam Fender, Wet Leg, Lewis Capaldi, Glass Animals, Idles, Sigrid and Declan McKenna.

"We take enormous pride in our roster and want to ensure that any project we take on is a perfect fit for all involved," says Moore.

His major label experience means that Pact can really deliver for artists, says Moore.

"Coming from the label side has been hugely beneficial as it's given me a better understanding of what artists need," he explains. "As much as we all love a social schedule and monthly report, a good social media campaign is born from trust, understanding and relationships."

As someone who believes there's a "genuine art" to successful social media, the digital executive highlights the impact of Wet Leg.

"Their social media platforms are, in my opinion, a perfect representation of them as a band: fun, unique and supremely talented," says Moore.

At a time of concerns over digital burnout, however, he emphasises that artists are not content creators.

"Looking after artists should be the number one priority for all of us," says Moore.

Looking ahead, Pact is targeting steady growth.

"We are prioritising quality over quantity," says Moore. "The plan for 2023 is to simply continue all of our great work with all of the artists we are lucky enough to get to work alongside every single day."

# IN POD WE TRUST INSIDE THE BEST MUSIC PODCASTS

## THIS MONTH: THE ALLISON HAGENDORF SHOW

**Hosted by:** Allison Hagendorf (@allihagendorf)
**Contact:** info@allisonhagendorf.com

**What was the initial inspiration behind launching your own podcast, having previously hosted Spotify's Rock This series?**
"I've been interviewing artists for over 20 years, so hosting my own music interview show is something I've always wanted to do. I loved doing my audio show at Spotify, but the fans would always ask where they could watch the interview and I knew my next chapter had to include a video component. The Allison Hagendorf Show is a celebration of the universal love of music and the rock'n'roll spirit, so it's less about genre and more about connection. It's not limited to musicians – guests have been actors, fitness icons, and so on. At the end of the day, we're all just music fans sharing what unites us."

**You've said your mission is to offer "a bridge between artists and fans". How does your show do that in a unique way?**
"Although fans now have more access to artists, they often still yearn for authority and the musical compass to help navigate discovery. I love helping to celebrate artists, their music and the stories behind it, connecting them with fans on a deeper level."

> *"Every guest is someone I truly admire and respect"*
> **Allison Hagendorf**

**Can you talk about some of the music guests you've had on so far and your favourite moments?**
"Every guest is someone I truly admire and respect, and to hear their stories of hardship and vulnerability is incredibly moving. Whether it's Gavin Rossdale being told he didn't have the right voice, Tom Morello's first band being dropped by their record label, Joan Jett being told to lose the guitar, Sheryl Crow being accused of not writing her own songs, or Willow sharing that she constantly puts pressure on herself to be 'good enough' – each one of these confessions humanises these icons, making them all so relatable."

**You recently curated a special line-up for Women's History Month. What was the most rewarding part of pulling that together?**
"It was an honour to have Joan Jett, Sheryl Crow, Willow, Jillian Michaels and Nandi Bushell as guests on my show. As a woman in music, specifically in the rock and alternative space, I feel it's my duty to make sure the past, present and future are celebrated. From Joan Jett being rejected by over 30 labels and having to create her own just to get her music heard, all the way to 12-year-old Nandi Bushell, who played The O2 with Lenny Kravitz as her first concert, it was emotional hearing experiences from both ends of the spectrum and to know that although progress is being made, we still have a long way to go. With Nandi, I shared how I wanted to play the drums when I was eight and was told by my music teacher that drums are for boys. That discouraging moment put me on a certain path and I wonder what could have been possible had I been able to see just one video of Nandi Bushell. She is a symbol of hope and empowerment for all of us."

*School of rock:*
*Allison Hagendorf*

**Finally, who is on your bucket list for the show?**
"My personal queen is Stevie Nicks. She is the epitome of ferocity as a songwriting, singing and performing force, as well as a fashion icon. I really just want to hang out with her and be in her presence. I would want to know if she has any regrets or would do anything differently, but really, I just want to ask her if she'll be my friend."

# DIGITAL DISCOURSE

**Deviate Digital CEO Sammy Andrews guides you through the ever-changing tech world...**

## THIS MONTH:

## ME, MYSELF & AI

***Virtual reality:*** *AI-powered K-pop group Mave released their debut single Pandora in January 2023*

Unless you've been living under a rock, you'll be well aware that artificial intelligence has already had a significant impact (both positive and negative) on the music industry, but it's about to turn our business upside down.

I've covered potential AI applications for the industry here many times, but given the resurgence of interest, not least with the open letter from Elon Musk and over a thousand leaders in the field asking AI labs to pause for at least six months, I thought it might be good to dig a little deeper into the threats AI poses, as well as the opportunities.

One major concern about AI's impact has always been its potential to displace jobs, which is valid, as this is already happening. With the emergence of AI-powered creation tools and legal capabilities, it's becoming increasingly feasible to produce music and evaluate contracts without human involvement. This could result in job losses across various roles and reduce revenue for people including songwriters, performers, musicians, composers, arrangers, producers, lawyers and mastering houses.

AI is only as good as what it's been fed. Take a moment to ask ChatGPT to tell you about one of your artists, there will be holes depending on where it's scraping its information from. Now is the time to make sure your brand or artist's online presence is up to date!

It is, undoubtedly, easier to infringe on copyright with AI. With the availability of AI generation tools, it's possible to create music that sounds similar to existing songs, which will lead to a rise in copyright infringement cases. The recent Human Artistry Campaign launch is an example of collective action industry groups are taking to lay responsible foundations for AI use in music.

AI also has the potential to utterly saturate the market, taking away meaningful income from some sectors. An example is Activision, who are trying to patent the ability to generate personalised AI-generated music in video games. Outside of sync income loss, with issues around copyright, this could be a smart move from the gaming industry and a warning for the music business.

Another threat to the music industry is the potential loss of identity and a serious lack of diversity. The business has long suffered from diversity issues, but AI could make that far worse.

Bias in AI can arise from the fact that humans are responsible for providing the data that algorithms use, so if diverse teams are not employed, unconscious biases might enter machine learning models. As a result, AI systems will perpetuate and automate these biased models.

> *"AI is only as good as what it's been fed, now is the time to make sure your artist's online presence is up to date"*
>
> **SAMMY ANDREWS**
> **DEVIATE DIGITAL**

Music generated by AI may also start sounding similar across the board. We've seen this play out in a human capacity on platforms like TikTok ('make a beat that will thrive on TikTok'), so if you think it won't happen with AI you are, quite frankly, wrong.

With AI, there is also the potential for misuse. AI video and image generators can be misused to create deepfakes or other types of misleading content. This could damage the reputation of artists or labels and create legal and ethical issues.

However, alongside the risks, there are of course tremendous opportunities...

AI offers several new ways of creating music. With AI-powered music generation tools, it's possible to create music that is unique and has never been heard before. This could lead to the development of new genres of music and a new era of creativity within the industry.

AI-powered music recommendation systems have the potential to improve music discovery; it's been in play for years across the major DSPs but it could be better for sure. These systems can analyse user listening patterns and recommend music that the user is likely to enjoy. If they get it right, it will propel new and existing artists into the right ears.

And then there's faster content creation! AI video and image generators can create content much faster than humans. This could help artists release music videos and other promotional materials quickly, keeping fans engaged with minimal outlay for resources.

AI has vast potential to enhance music production cheaply. With AI-powered tools, you can create music that sounds like it was recorded with instruments in expensive studios with legendary mixers.

As mentioned earlier, whilst on one hand they will fuck with a million copyrights, AI-powered copyright protection systems do also have the potential to improve protection. These systems can analyse music and detect copyright infringement, making it easier for rights holders to get their money, just like YouTube's audio recognition has done for years. And we all know how lucrative that is for UGC.

There are so many more AI companies and tools than my word count will allow here, but here are some that you should be aware of within the AI space: SampleRobot, Moises, AIVA, Jukedeck, Landr, Amadeus Code, AudeoBox, Lumen5, Articulate Instruments, iZotope Ozone, Wibbitz, Vidnami, Melodrive, Animoto and IBM Watson.

The people who move with the times will thrive in this new environment, but make the wrong move, and you may be out of a job.

PHOTOS: Paul Harries, Metaverse Entertainment

# TWEETS OF THE MONTH

**@__abisola** Usher is really my favourite artist and that's it tbh ***(Abisola Oke, August) Friday, April 21***

**@katolivia94** Are Fred Again/ Skrillex/Four Tet just Boygenius for men? ***(Kat Bassett, Water & Music) Friday, April 21***

**@TedKessler1** One thing that has remained resistant to inflation over the last 20, maybe 30 years: word rates for music journalism. Rock solid. ***(Ted Kessler, journalist) Wednesday, April 26***

**@Blessed_Madonna** You couldn't write a better season finale for Twitter than Dril being the final boss against the world's most divorced man. I love it here. ***(The Blessed Madonna, artist/DJ) Sunday, April 23***

**@jada3_p** Be somebody who makes everyone feel like a somebody. ***(Jada Pollock, Starboy Entertainment) Wednesday, April 12***

**@lucytallant17** It's only 8:23am but QOTD: 'Sometimes I wish I was a sheep' - Mae Muller ***(Lucy Tallant, Modest! Management) Wednesday, April 26***

**@Megwam** Right now, I think I could sleep for a week ***(Megan Page, Record Store Day UK) Friday, April 21***

**@HenrieVIII** Someone approached me the other day and said, 'Man like Henrie y'knaaaa' & I need you to know I appreciate you; but first of all I'm a lady. ***(Henrie Kwushue, KISS) Wednesday, April 26***

**@SClub7** We are truly devastated by the passing of our brother Paul. There are no words to describe the deep sadness and loss we all feel. We were so lucky to have had him in our lives and are thankful for the amazing memories we have ***(S Club 7) Friday, April 7***

**@HoareTom** Afraid I heard the phrase "actually, Web3 is really punk" used in earnest at a music industry conference yesterday, so unfortunately it's time to pack it up and find a new career ***(Tom Hoare, PIAS) Wednesday, April 26***

**@catburns** I've been nominated for an Ivor Novello Rising Star award... I shall not lie, I often doubt my songwriting ability and worry I'm actually just not very good haha, so having that validation from something so prestigious makes me feel very seen ***(Cat Burns, artist) Wednesday, April 9***

**@adotdee** You could argue that even this Drake/Weeknd song has a fraction of the streams & attention a 'real' Drake/Weeknd song would have in the same time period. AI is interesting and will take things up a notch, but let's not write obituaries for human songwriters just yet. ***(Austin Daboh, Atlantic) Thursday, April 20***

**@StephAchigbu** Working from my mum's house today and made sure I brought my own snacks before these old folks try and kill me with Weetabix and prunes ***(Stephanie Achigbu, TikTok) Thursday, April 20***

**@thrhythmmthd** Even now I will often delete tweets if they're getting too much traction. If our album ends up doing really well, placing in the charts etc, I will ensure that it is removed from streaming apps and the master is destroyed. So please don't listen to it when it comes out ***(The Rhythm Method, artist) Thursday, April 13***

**@townsendyesmate** First sighting of a dude wearing shorts in the office just now. Some men are followers, some men are leaders. Lead us into summer you absolute legend. Calves are looking great by the way man how much you squatting these days ***(Mike Townsend, ADA) Wednesday, April 26***

PHOTO: David Hogan

# RISING STAR

*Meet the industry's brightest new talents...*

## David O'Sullivan

**Head A&R manager, NQ**
**@dave.nq**

**You started as an intern at NQ. What has it been like working with Michael Adex?**
"As we are a small team, it's a great, fast-paced environment. I've gone from making cups of tea to being given lots of responsibility early on in my career, including leading on important campaigns, which has been a rewarding process. Adex is an inspiring mentor and I wouldn't be in the position I am today without him. Working with him and the NQ team pushes me every day to perform at the highest level."

**A&R is one of the most competitive areas of the industry, why did you choose it?**
"The main reason I wanted to become an A&R was the process of helping artists to grow from the ground up and contribute to their musical direction. It's probably the most competitive area in the business, but that's what makes it enjoyable, it challenges you to be the best at what you do, and you can't take your foot off the gas. A great A&R is someone who has the patience to allow an artist to grow, as not everything takes off overnight. It's a complicated process, so being there to guide artists through it is vital. Ultimately, we're here to facilitate an artist's vision as they produce the art people enjoy. Sometimes, if decisions don't make sense, it's about believing in their judgement and taking that risk."

**So far, you've signed acts like Jordan and Kenzo Str8Drop. How did you get those deals across the line and what can we expect from the roster at NQ?**
"The power of Instagram DMs! That's how I got in contact with both artists. However, for me, the important thing when signing artists is to have a productive working relationship and to understand each other as people. Building that bond with Jordan and Kenzo was vital! We have a really exciting 2023 roster, keeping our core of nurturing home-grown Northern talent, but also expanding internationally as we are now working with French and Nigerian artists."

**What does the rest of the UK need to know about the music industry in Manchester?**
"One thing that goes under the radar is the DIY mentality the city has towards getting jobs done and coming together. The city is growing rapidly with the likes of Adex giving people like me and other A&Rs the opportunity to enter the industry, which helps find talent and build infrastructure. Manchester has a wealth of talented and hard-working artists that you will see breaking through in 2023."

**Lastly, what's your biggest ambition?**
"To continue developing artists and provide opportunities to them and upcoming professionals and, eventually, to run my own label. I demand the best from myself and am picking up all the knowledge I can. Whatever stage you're at, you can always learn more. I'm at the very start..."

**DAVID'S RECOMMENDED TRACK:**
Tunde – Loaf Man

*"A great A&R is someone who has the patience to allow an artist to grow"*
**DAVID O'SULLIVAN**

**ARE YOU A RISING STAR?** Under 30? Making a name for yourself? Email Miranda Bardsley at miranda.bardsley@futurenet.com to appear here...

# STRANDZ

*Thanks to the viral success of Us Against The World, **Strandz** could be UK rap's next big thing, but the South Londoner is looking far beyond the hype. Here, he sets out his vision for the music business...*

I would go to the headteacher's office and play my music at lunch and be like, 'Yo, who can you connect me with?'" says Strandz, reminiscing on his time at The BRIT School. "He used to walk around barefoot listening to it."

The rapper paints a vivid picture of his years at the Croydon school, making it clear that Stuart Worden and his staff helped set him on the path to becoming one of the most exciting breakthrough acts of 2023.

*Music Week* finds Strandz holed up in a London recording studio, working on music after returning from Paris, where he shot the video for J'adore, the new single that will drop a few days after we talk.

Its predecessor, Us Against The World, ranked at No.38 in the Official Charts Company's April list of the biggest singles of 2023 so far. With 215,975 sales to date, it offers a neat distillation of Strandz's appeal: crisp production, emphatic melody and focused delivery. Inspired by his love of early noughties US hip-hop, it samples Smokey Robinson & The Miracles' Who's Gonna Take The Blame, which helps emphasise a loved-up central message that also sent it viral on TikTok as a #couplegoals moment for UK rap. Also boosted by a remix with his fellow 50 Cent aficionado Digga D, it climbed to a peak of No.9. The sound has 3.4 million views on TikTok, while the track and remix together have almost 30 million streams on Spotify, where Strandz has two million monthly listeners.

The 21-year-old – who was born in Germany before his parents relocated with him and his brother to Nigeria and then the UK, where they settled in South London – says this moment has been a long time coming.

"I've always had that hustler's ambition in me where if I wanted to do something, there was no way I'd stop until I'd done it," says Strandz, who is riveting company, gesticulating and smiling as he talks. "I was always stupidly stubborn, telling myself and everyone around me, 'I'm gonna be a rapper one day.' I believed it so much and I put in the work, which is important."

Strandz says he gets his "blind faith" from his parents, that growing up living in three different countries made him "realise how big the world is". As a teenager, he did everything he could to infiltrate the music industry, starting with his local studio.

"Because we were so isolated in London with no other family or friends, when I decided I wanted to do music, I never really had that uncle or cousin that's like, 'I know a studio,'" he says. "I went to one in my area and I networked with the guy who owned it and said, 'I'll work for free if you teach me how to engineer.' I worked there for free and then for £5 an hour just so I could maybe spend an hour afterwards recording a song."

Gradually, he began to build connections and ended up engineering for Native's Teni "Teezee" Zaccheaus and Sholz Fagbemi. In conjunction with what he was learning at The BRIT School (where Stuart Worden began taking him to business meetings), his artist career began to move, with 2022 singles 4Eva Timeless and Don't Let Them See You Cry creating a buzz around his name. When Us Against The World took off, thanks in no small part to a TikTok teaser campaign carefully orchestrated by Strandz and his manager Jai Garcha, Relentless came calling.

"We released it independently and it did really well, we spent a lot of time on the strategy and I spent a few months promoting it on TikTok before we dropped it," he says. "We had no budget so I literally had to put my own money in. I made a TikTok every day, it went crazy and got the maddest numbers I'd ever had."

Social media comes naturally to Strandz, who used to send his music to all his contacts on Snapchat, but his relationship with TikTok is still evolving.

"It wasn't something I was naturally drawn to, so I had to force myself to understand it and learn it and be like, 'How do I navigate this without being corny and doing all these dances?'" he says. "Thankfully I figured out what my vibe would be on there early on and now I'm at a place where I really understand it."

Strandz's TikTok page functions as a video diary for him and his girlfriend Lola, who makes her recording debut singing on J'adore ("I thought, 'Fuck it, let me showcase real love,' what's the point in me faking honesty with some random singer," he says).

But while the platform is helping him rise, he warns against too much focus on social media.

"I don't think the industry is in the best place in terms of how everything's set up, there's a lot of waste with social media and the way labels are treating it," he says. "It feels like everything's become reliant on TikTok and self-promotion and it defeats the purpose of a label."

Strandz is happy with Relentless, who he says give him and his manager free reign, but he suggests that not all artists are so lucky.

"The industry is trying to take a lot from artists and not really giving the artists a lot of value," he says. "Back in the day the dynamic was a bit different, you needed a label to get your music to a wider audience. But now we're at a place where you don't really need a label to be successful."

Strandz offers his own solution to the problem.

"I think it should be about labels trying to figure out what they can do to add value, rather than how they can harness what artists can do by themselves and make money from it," he says. "It's the wrong way of doing business and if it keeps going in the direction of all take and no give, then a lot of artists will open their eyes to it and be like, 'Why would I even sign?' A lot of people are doing that already. It's just laziness and labels not trying to evolve with the rest of the industry."

It's no surprise that Strandz has his own vision for the future of the industry and how he can impact it. His first project, due this year, will be titled Fully Lidge (meaning fully legitimate), which started as a catchphrase and is now evolving into a brand.

"When I came to London, I moved to a rough area and got involved in a lot of bad shit, but I decided I was going to be fully legitimate," he says. "I want people in similar situations to know that they can be legit and can still live, no one's gonna outcast them for trying to do something different."

For Strandz, being a positive role model for future generations is all-important and, before we leave him to his studio session, he makes the point explicitly clear.

"The goal for me in music is to really push the Fully Lidge movement and get people to understand where I'm coming from," he says. "This is something I want to put a lot of time into, to make it bigger than myself and something that's actually going to have an impact." **BEN HOMEWOOD**

## ESSENTIAL INFO

**RELEASES:** J'adore (out now)
**LABEL:** Relentless Records
**MANAGEMENT:** Jai Garcha
**WHAT THE TEAM SAY:**

**(Ben Coates, MD, Relentless):** "Strandz is a distinctive talent with laser focus and drive, all of which really appealed to us. He's been carving out his own lane sonically for the last couple of years, but it was evident that Us Against The World took things to the next level and felt like the natural entry point for us to join forces. Strandz now has a highly engaged platform to start teasing new music, building the live plot, collaborating with other artists and to continue meticulously defining his brand. Credit to Strandz, his manager Jai Garcha and team Relentless for the consistent vision."

*"The industry is taking a lot from artists and not giving them a lot of value"*
**Strandz**

PHOTO: Alpha Bravo Studios

# THE PLAYLIST

**LEWIS CAPALDI**
**Wish You The Best (EMI)**
The latest single from Lewis Capaldi's second album hit No.1 in April, with the Scot dressing as a wrestler to celebrate. But no amount of LOLs can mask the sheer emotional heft of his music's finest moments, and this track is up there with his gut-punching best.
**Contact: Ant Giannaccini**
anthony@mbcpr.com

**KILLER MIKE (FEAT. EL-P & THANKUGOODSIR)**
**Don't Let The Devil (Loma Vista)**
The first cut from Killer Mike's first solo record since 2012's RAP Music is all about soul, built on Mike's thoughtful, booming lines and a sample of The Webs' golden oldie It's So Hard To Break A Habit. Michael is out on June 16.
**Contact: Ben Harris**
ben@runmusic.co.uk

**L DEVINE**
**Push It Down (AWAL Recordings)**
L Devine's first release since swapping Warner Records for AWAL pushes her rebellious pop sound in a grungier direction, finger-picked acoustic guitar in the intro giving way to a quaking chorus Wolf Alice would be proud of. A sign of brilliant things to come.
**Contact: Phoebe Sinclair**
phoebe.sinclair@appetitepublicity.com

**JAKE SHEARS**
**I Used To Be In Love (Mute)**
Five years after his first solo set – and 19 (!) after Scissor Sisters' debut – Jake Shears returns with Last Man Dancing, 12 tracks that underline the fact that no one does dancefloor euphoria quite like he does. This song also boasts the bassline of the year.
**Contact: Rob Chute**
rob@toastpress.com

**FOO FIGHTERS**
**Rescued (Roswell/RCA)**
While the rock world continues to mourn Taylor Hawkins, Foo Fighters' first track since his passing in March 2023 offers balm during the healing process. Guitars and drums offer release, while Dave Grohl's emotions are front and centre as he repeats, '*I'm just waiting to be rescued*'.
**Contact: Barbara Charone**
bc@mbcpr.com

**BAR ITALIA**
**Punkt (Matador)**
There's not much to the spindly melody on Punkt but, like much of London trio Bar Italia's pleasantly unclassifiable material, it has a way of burrowing deep inside the mind. Taken from their new album Tracey Denim (out this month), this is a dark-hued delight.
**Contact: Noam Klar**
noam@matadorrecords.com

PHOTO: Steve Gullick

**PJ HARVEY**
**A Child's Question, August (Partisan)**
'*Love me tender/Tender love*,' sings PJ Harvey over the hypnotic, percussion-driven A Child's Question, August, the first track to be taken from her 10th album. It's a line that speaks to the overriding theme of I Inside The Old Year Dying, which was made alongside long-time collaborators Flood and John Parish and arrives in July via Partisan. As well as moving to a new label, after three decades with Island, Harvey has spent the time since releasing The Hope Six Demolition Project in 2016 analysing her artistic process, and the results promise to be fascinating.
**Contact: Jon Lawrence**
jon@chalkpressagency.co.uk

Hear **THE PLAYLIST** at spotify.com/user/musicweek

# TASTE MAKERS

*The industry's favourite new sounds*

**Ben Malone, DJ, KISS/ One World Radio/GM, Armada Music**

**TOMMY FARROW – COLOURS OF LOVE**

**I can't stop** listening to Tommy Farrow's latest release, Colours Of Love. Best known for his debut single Let's Just, Tommy is a Sheffield-based DJ-producer with a really unique sound.

For me, Colours Of Love is his best record yet – the nostalgic sounds and the raw emotion in the melodies and chords give me goosebumps every time it comes on. I've been supporting Tommy on KISS and Tomorrowland's One World Radio for years now and I think he's in his own lane sonically, which I love. Fusing trancey sound design with either driving or atmospheric beats depending on the track, his sound varies, but you can really tell a Tommy record from the emotion and the chords.

Colours Of Love is his tranciest single yet, and with Calvin Harris and Ellie Goulding topping the charts with Miracle, and fast-rising future stars Ben Hemsley and Hannah Laing pushing the sound hard, it feels like the genre might just be back.

The last few years have seen Tommy really refine his sound and, with his infectious passion for his craft, he's definitely one to watch.

MAKING WAVES

## THIS MONTH'S HOTTEST BRAND NEW ACT

# NELL MESCAL

***Ireland's Nell Mescal paves the way to stardom with her raw and relatable tracks...***

**KEY TRACK:** In My Head
**LABEL:** LAB Records
**MANAGEMENT:** Tara Richardson, Q Prime
**TWITTER:** @nellmescal_

**What does In My Head say about you that your previous releases haven't?**
"In My Head is the first song that's not solely about friendship. It feels like I'm growing up, experiencing new things and writing about them. I used to shy away and be like, 'I don't want to be this vulnerable!' So I think there's a new kind of maturity there."

**You moved to London in 2021 to pursue your music career. How did you find that move?**
"There was no real scene for me in Ireland [Maynooth], and the decision to leave was easy as I was really supported by my family. It was intense and scary at times but I don't regret it at all. It was the best decision and I've found a community."

**As a young woman entering the industry, how has your experience been so far?**
"I feel like I've been very lucky, having someone like my manager [Tara Richardson] on my side and seeing how she manages the shit out of everything has been so important. The people close to me are why I can keep going, I'm inspired by them all."

**With a multi award-winning brother, Paul Mescal, has it been hard asserting your own identity within the creative industries?**
"It's difficult. Paul is my best friend and everything he does is gold. But I've been doing this for a long time, so it can be stressful when people say I'm here because of him. I'm constantly just like, 'I'll prove them wrong.' I just need to keep doing what I'm doing, and if people find me because of Paul, I just hope they stay for me and my music!"

**Finally, you have already released two singles this year. Is there more to come?**
"There's a lot more, but I'm pacing myself as I don't want songs to fall through the cracks. There are different genres, there's one where I feel like I need cowboy boots, it's so country! I want people to know what they're in for before a big project."

***Finding headspace:*** *Nell Mescal's In My Head is out now*

**INTERVIEW:** Miranda Bardsley **PHOTO:** David Reiss

# SYNC STORY

***Wickedly talented:*** *A clip from John Wick: Chapter 4 and (right) Nas*

## JOHN WICK/NAS

BY MIRANDA BARDSLEY

**As audiences across** the UK continue to flock to cinemas to watch Keanu Reeves' most recent adventures as the infamous John Wick in Chapter 4 of the Chad Stahelski-directed series, *Music Week* turns to the movie's trailer for this month's sync column.

The trailer is soundtracked by legendary American rapper Nas' Got Ur Self A Gun (Elephant Remix), which sets the tone for the action-packed teaser.

Taken from Nas' 2001 album Stillmatic, Got Ur Self A Gun samples Woke Up This Morning by British group Alabama 3, a track that became the theme song for The Sopranos and whose copyrights are owned by Sentric Music.

**Spot:** John Wick: Chapter 4 trailer
**Title:** Got Ur Self A Gun (Elephant Remix)
**Artist:** Nas
**Writers:** Piers Marsh/Simon Edwards/Chester Burnett/Robert Spragg/Jake Black/Dorsey Wesley/Nasir Jones/Lex Shellard
**Master:** Elephant Music
**Publishers:** Jewel Music Publishing/BMG/Universal/Concord/Sentric Music
**Music Supervisor:** Angel Mendoza
**Director:** Chad Stahelski
**Air Date:** March 2023

For the trailer, Nas' Got Ur Self A Gun was remixed by London-based production company Elephant Music, led by Vikram Gudi.

Patrick Cloherty, head of sync at Sentric Music, is delighted with the use of Alabama 3's track for such a prominent sync.

"There aren't many more iconic sync tracks than Woke Up This Morning by Alabama 3, it's a dream copyright to represent," he says. "The Nas version from 2001 brings a whole new slice of power and energy, perfect to match a big bombastic Hollywood trailer the size of John Wick."

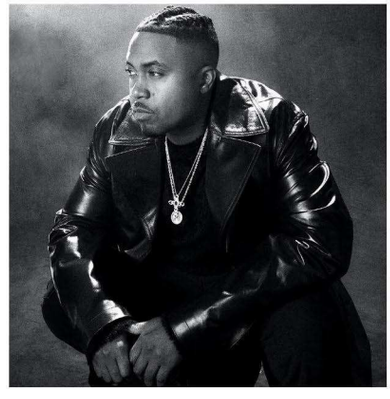
With their founder and director, Gudi, being a lifelong fan of Nas, it comes as no surprise that Elephant Music are also very excited about their involvement in the project.

Gudi expresses what an "honour" it was to be invited to remix Nas' Got Ur Self A Gun and to collaborate on the track with other notable names in the business.

"We turned the track into a heart-pumping hybrid action remix that captures the intensity and excitement of the John Wick universe, and packed it full of rhythmic points for the editor to play with," he says. "We are lucky to work with hip-hop veteran Lex Shellard and to have the experience and guidance of Angel Mendoza, the best in the game."

*"We turned the track into a heart-pumping action remix that captures the excitement of the John Wick Universe"*

**Vikram Gudi**
**Elephant Music**



**WANT TO GET YOUR SYNC STORY IN MUSIC WEEK?**
Email Miranda Bardsley at miranda.bardsley@futurenet.com for details.

# KEY RELEASES

**The essential albums heading your way...**

## MAY 19

**The Lemonheads** Come On Feel (30th Anniversary Edition) Fire
**Bad//Dreems** Hoo Ha! Farmer & The Owl/BMG
**Dan Croll** Fools Communion
**Def Leppard** Drastic Symphonies EMI
**Graham Nash** Now BMG
**Jealous Of The Birds** Hinterland Canvasback/Parlophone
**Kesha** Gag Order Kemosabe

**Lewis Capaldi** Broken By Desire To Be Heavenly Sent EMI
**Luke Elliot** Let 'Em All Talk Icons Creating Evil Art.
**Samantha Fish & Jesse Dayton** Death Wish Blues Concord/Rounder
**Sleep Token** Take Me Back To Eden Spinefarm
**Temps** Party Gator Purgatory Bella Union
**The Used** Toxic Positivity Hassle/Big Noise
**Tinariwen** Amatssou Wedge
**Yes** Mirror To The Sky InsideOut

## MAY 26

**Arlo Parks** My Soft Machine Transgressive
**Boy & Bear** Boy & Bear Community
**Clark** Sus Dog Throttle
**Demob Happy** Divine Machines Liberator
**Duncan Laurence** Duncan Laurence Capitol
**Khamari** A Brief Nirvana RCA
**Matchbox Twenty** Where The Light Goes Atlantic
**Shirley Collins** Archangel Hill Domino
**Sparks** The Girl Is Crying In Her Latte Island
**The Dirty Nil** Free Rein To Passions Dine Alone

## JUNE 6

**Ashnikko** Weedkiller Parlophone
**Avenged Sevenfold** Life Is But A Dream... Warner
**Bob Dylan** Shadow Kingdom Columbia/Legacy
**Cowboy Junkies** Such Ferocious Beauty Cooking Vinyl
**DZ Deathrays** RIFF DZ Worldwide
**Einar Solberg** 16 InsideOut
**Foo Fighters** But Here We Are Roswell/Columbia
**Jake Shears** Last Man Dancing Mute
**Jelly Roll** Whitsitt Chapel BMG/Stoney Creek
**Lanterns On The Lake** Versions Of Us Bella Union
**Louise** Greatest Hits Tag 8 Records/BMG
**Noel Gallagher's High Flying Birds** Council Skies Sour Mash
**Protomartyr** Formal Growth In The Desert Domino
**Rancid** Tomorrow Never Comes Epitaph
**Rival Sons** Darkfighter Atlantic
**Rufus Wainwright** Folkocracy BMG

**RITA ORA**
You & I is out July 14 via BMG

PHOTO: Ed Cooke

**Sophie Ellis-Bextor** Hana Cooking Vinyl
**Sorry Girls** Bravo! Arbutus
**Tanya Tucker** Sweet Western Sound Fantasy
**The Aces** I've Loved You For So Long Red Bull

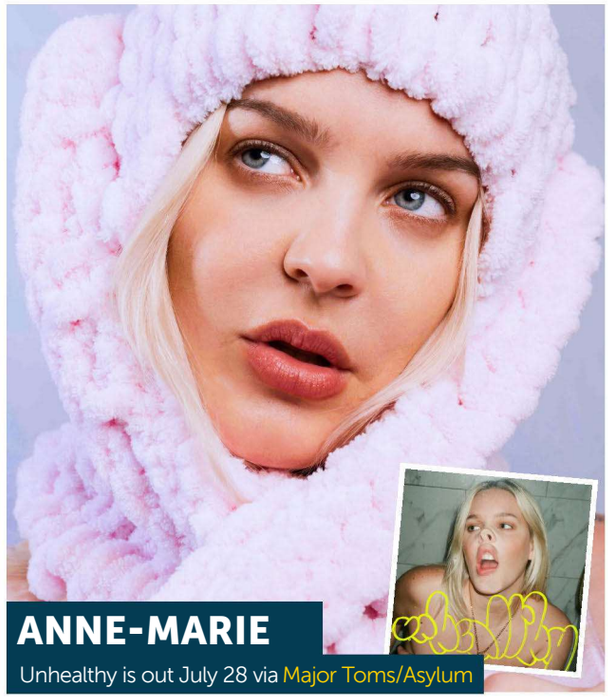
## JUNE 9

**Christine And The Queens** Paranoïa, Angels, True Love Because
**Extreme** Six EarMusic
**Future Utopia** We Were We Still Are 70Hz
**Gallus** We Don't Like The People We've Become Marshall

**Hak Baker** Worlds End FM Hak Attack/AWAL
**James** Be Opened By The Wonderful Nothing But Love
**Jason Isbell** Weathervanes Southeastern Records/Thirty Tigers
**Jess Williamson** Time Ain't Accidental Mexican Summer
**Keaton Henson** House Party Play It Again Sam
**Laura Cantrell** Just Like A Rose: The Anniversary Sessions Propeller Sound
**Lunch Money Life** The God Phone Wolf Tone
**McFly** Power To Play BMG
**Niall Horan** The Show Capitol/UMG
**Nicholas Allbrook** Manganese Spinning Top
**Squid** O Monolith Warp
**Tom Grennan** What Ifs & Maybes Insanity/Sony

## JUNE 16

**Dannii Minogue** Neon Nights 20 London
**Django Django** Off Planet Because
**Far From Saints** Far From Saints Ignition
**Killer Mike** Michael Loma Vista/Concord
**Maisie Peters** The Good Witch Gingerbread Man/Asylum
**Meshell Ndegeocello** The Omnichord Real Book Blue Note/UMG
**Texas** The Very Best Of 1989-2023 PIAS
**Yusuf Cat Stevens** King Of A Land BMG/Dark Horse



**ANNE-MARIE**
Unhealthy is out July 28 via Major Toms/Asylum

PHOTO: George Muncey

## JUNE 23

**Peter Hepworth** Our Kingdom Of Summer Blue Bus Tour
**Ayron Jones** Chronicles Of The Kid Big Machine/John Varvatos
**Jason Mraz** Mystical Magical Rhythmical Radical Ride BMG
**Kelly Clarkson** Chemistry Atlantic
**Portugal The Man** Chris Black Changed My Life Atlantic
**Skating Polly** Chaos Country Line El Camino
**Trophy Eyes** Suicide And Sunshine Hopeless

## JUNE 30

**Brigid Mae Power** Dream From The Deep Well Fire
**Lucinda Williams** Stories From A Rock N Roll Heart Thirty Tigers
**Olivia Dean** Messy EMI
**The Hu** Rumble Of Thunder - Deluxe Better Noise
**The Japanese House** In The End It Always Does Dirty Hit

## JULY 7

**Gabriels** Angels & Queens - Deluxe Atlas Artists
**Nothing But Thieves** Dead Club City Sony
**PJ Harvey** I Inside The Old Year Dying Partisan
**Suede** Suede 30 Demon
**Teri Gender Bender** Outsiders Clouds Hill
**Various** The Endless Coloured Ways: The Songs Of Nick Drake Chrysalis

## JULY 14

**Claire Rosinkranz** Just Because Slowplay/Republic

**Pvris** Evergreen Hopeless
**Rita Ora** You & I BMG

## JULY 21

**As December Falls** Join The Club Bethany Hunter
**The View** Exorcism Of Youth Cooking Vinyl

## JULY 28

**Anne-Marie** Unhealthy Major Toms/Asylum
**Dexys** The Feminine Divine 100%
**Jason Bieler And The Baron Von Bielski Orch.** Postcards From The Asylum Baron Von Bielski
**Ten Tonnes** Dancing, Alone Absolute

## AUGUST 4

**Miles Kane** One Man Band Modern Sky
**Skindred** Smile Earache
**Wolfgang Van Halen** Mammoth II BMG

Please email any key releases information to isabelle.nesmon@futurenet.com
A more extensive release schedule is available in the new music section on musicweek.com

***Sparks fly:*** *Sparks' Russell Mael and Ron Mael – (inset) The Girl Is Crying In Her Latte is released on May 26 via Island*

*"We dispose of the songs that feel like treading water very quickly"*
**Ron Mael**

# INCOMING

Not only are Sparks back, they're returning with their first record on Island for 49 years. Here, Russell and Ron Mael talk us through their brilliant new album, and how they recruited Cate Blanchett for their new video...

**The Girl Is Crying In Her Latte will be your 26th studio album. How have you made sure each record is a step forward?**

**Russell Mael:** "Well, you can't do what you've done previously, but then you also want to retain the essentials of what you are. Our goal is if someone just discovered us they would say, 'Wow, this band is doing something striking.' That gets harder when you already have 25 albums behind you, but it's our responsibility to find fresh ways and not fall into the trap that happens to a lot of bands with long careers where they just coast."

**Ron Mael:** "With each new song, we know if it's pushing things forward or just treading water and we dispose very quickly of the ones that are just going through the motions. We're also aware of our musical surroundings and we want to do something that's more challenging than what we see as the current flow. But we don't have *the meeting* where we're deciding what we're going with next, we just know with each new song."

**You last worked with Island 49 years ago. Who forgave who?**

**Russell:** [*Laughs*] "The odd thing was that there was never a bad rupture, it was just one of those things. In the '70s when they signed us, they released [Top 10 single] This Town Ain't Big Enough For The Both Of Us because the people at the label had a vision of what pop music *could* be. They were really bold and adventurous. We feel that spirit is carried through to Island today in signing Sparks because the really heartwarming thing for us is that we are back based on the music we're doing now."

**They can't have too many new signings who can just ask Cate Blanchett to dance in their video...**

**Russell:** "We met her at the César Awards a year ago. She was getting a lifetime achievement award and we were there to perform a song from our movie Annette, which we won an award for, too! We were backstage and Cate walked into our dressing room and was telling us how she was a fan of our band. So when it came to making a video for [title-track] The Girl Is Crying In Her Latte, we just said, 'Cate Blanchett! Whatever she wants to do that will be fine for the video.' And she said, 'Yes!'"

**What role has your manager Sue Harris played in the Sparks renaissance?**

**Ron:** "We work in such an enclosed way, so to have a third person like Sue within that, who can keep our spirits up, is amazing. We're not good at translating what we do into a business setting but she can – though it's more than that. Even just as moral support, to have someone who is there through thick and thin is an inspiration. As far as the big picture goes, she really understands what we're doing."

**Russell:** "Sue's been with us for 20-plus years now, and the importance of having somebody with the energy level and passion for what we do that equals our own is really hard to quantify. She really had the stamina to see things through when times were tough and if there is a payoff for Sparks, this is it. There have been the films, we're currently working on a new movie musical with Focus Features, we've got a great new album on a great label and we're really looking forward to the tour, which includes the Royal Albert Hall, the Hollywood Bowl and Glastonbury. All of those things are rewards for the energy and enthusiasm Sue has put into working with us."

**It does seem to be a great time for Sparks, so just to bring you back down to earth, have you blown a great opening line for a novel by using The Girl Is Crying In Her Latte as a title?**

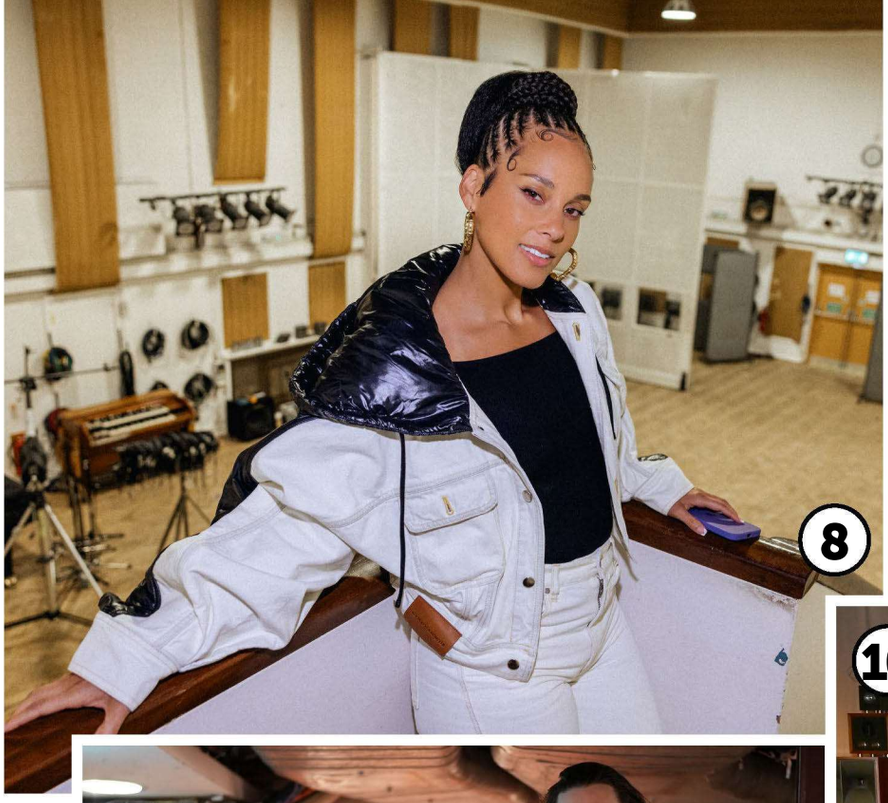
**Ron:** "We don't have the luxury of saving the most interesting line until later on. We just want to hit you with it!"

**Russell:** "Don't get us started! We're well into our next movie, but the film after that will be: The Girl Is Crying In Her Latte based on the novel by Sparks! [*Laughs*]"

**INTERVIEW:** Paul Stokes **PHOTO:** Munachi Osegbu

# HOTSHOTS

**1. Fantastic voyage** ABBA Voyage welcomed their millionth visitor since opening last May. To celebrate, audience member Josie Felix (pictured here with her family) was given the chance to have a surprise meet and greet with Björn Ulvaeus. (Photo: Dave Nelson). **2. Paramore-more-more** On the UK and Ireland leg of their This is Why Tour, Paramore broke the sales record at OVO Hydro in Glasgow, selling 14,009 tickets. (Photo: Zachary Gray). **3. The 6 sense** The BBC Radio 6 Music Festival took place in Manchester's Victoria Warehouse. Pictured are (*L-R*): Samantha Moy, Stuart Maconie, Héloïse Adélaïde Letissier aka Chris (Christine And The Queens), Cerys Matthews and Camilla Pia. (Photo: Shirlaine Forrest/BBC). **4. Full metal jacket** To commemorate selling over 34,000 tickets across four UK shows, Swedish metallers Sabaton were presented with special plaques by the Cobra Agency, Action! Presents and PFTP Promotions teams at their final gig in Glasgow. (Photo: Jens De Vos). **5. Three cheers** Warner Chappell Music UK signed the gifted singer and songwriter, Caro. Pictured are Emily Foreman (Warner Chappell Music), Caro and JinJin. **6. Goodbye Yellow (Lego) Brick road** Ahead of Glastonbury's ticket resale, the Legoland Windsor Resort recreated the festival in its Miniland attraction – complete with a Lego figure of this year's headliner, Elton John. **7. The Takeover** UD's Industry Takeover 2023 was hosted at Talent House. Pictured are **(A)** The Rio Ferdinand Foundation (RFF) x Warner x Music Against Racism panel. **(B)** 0207 Def Jam: In Conversation with Alex & Alec Boateng. (Photos: Saadiq T).



**8. Keys to success** Alicia Keys hosted an intimate event at London's iconic Abbey Road Studios, inviting guests to listen to songs recorded in Spatial Audio. (Photo: Ramon Rivas/@ramonrecords). **9. Fallen angels** Evanescence were presented with a Diamond Award for shifting 10 million copies of their 2003 Fallen album after their show with Muse at the Crypto.com Arena in LA. (Photo: Nadroj Tnailreb). **10. Ready to launch** Members of The Ivors Academy Trust, Amazon Music and more were out in full force for the The Ivors 2023 Nominee Launch Event at Spiritland. (Photo: David Hogan). **11. Royal gathering** Island artists Marcus Mumford, Dermot Kennedy and Hozier are pictured at the Royal Albert Hall during a Turkey & Syria fundraiser in aid of EarthQuake Relief for Warchild and Turkey Mozaik. (Photo: Andrew Rose). **12. Jazzing things up** Janine Irons MBE (*left*), co-founder and CEO of Tomorrow's Warriors, gave a speech on the opening day of the Brick Lane Jazz Festival with the event's founder/director Juliet Kennedy (*right*). (Photo: Graeme Miall/Tomorrow's Warriors). **13. Dun and dusted** Rising Sony Music UK singer/songwriter Louis Dunford headlined O2 Forum Kentish Town, a show which sold out in under a minute. (Photo: Plastic Fruit). **14. Living the dream** NCT Dream had their eagerly anticipated first UK concert at London's OVO Arena Wembley to a sold-out crowd. (Photo: SM Entertainment). **15. Punk in public** Festival Republic by arrangement with Solo Agency announced the next wave of line-up additions to the Dog Day Afternoon festival at 100 Club on Oxford Street. Pictured are (*L-R*): Claire Sturgess (host), Glen Matlock (Sex Pistols), Clem Burke (Blondie), Tony James (Generation X/Generation Sex) and John Giddings (Solo Agency). (Photo: Dave Hogan).

# Music Week AWARDS 2023

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## A&R AWARD (SPONSORED BY BPI)

Atlantic Records

Columbia Records

EMI Records

Island Records

Kobalt Music Publishing

Parlophone Records

Polydor Records

RCA Label Group/ Since '93

Sony Music Publishing

Universal Music Publishing Group

Warner Chappell Music UK

Warner Records

## ARTIST MARKETING CAMPAIGN

Andrea, Matteo & Virginia Bocelli, Decca

Bad Boy Chiller Crew, Relentless

Cat Burns, Since '93/ RCA

Charli XCX, Atlantic

Eliza Rose, Warner Records

Florence + The Machine, Polydor

Harry Styles, Columbia

Rina Sawayama, Dirty Hit

Sam Ryder, Parlophone

Stormzy, 0207 Def Jam

Taylor Swift, EMI

Yard Act, Island

## CATALOGUE MARKETING CAMPAIGN

ABBA, Universal Music Recordings/Polar Music

The Beatles, Universal Music Recordings

David Bowie, Rhino/ Warner Music

Coldplay, Warner Global Catalogue/ Parlophone

George Michael, Sony Music CG

Lee 'Scratch' Perry, BMG/Trojan Records

Life Moves Pretty Fast: The John Hughes Mixtapes, Demon Music Group

Steps – Platinum Collection, Sony Music

## FESTIVAL OF THE YEAR

Bluedot

BST Hyde Park

Creamfields

End Of The Road

Liverpool Sound City

Reading & Leeds Festival

Southbank Centre: Grace Jones' Meltdown

Standon Calling

Tramlines

TRNSMT Festival

Wireless Festival

## GRASSROOTS VENUE: SPIRIT OF THE SCENE – PUBLIC VOTED (SUPPORTED BY MUSIC VENUE TRUST)

Boileroom, Guildford

Brudenell Social Club, Leeds

Dubrek Studios, Derby

The Globe, Newcastle

King Tut's Wah Wah Hut, Glasgow

Leadmill, Sheffield

Le Pub, Newport

Night & Day Café, Manchester

Trinity Centre, Bristol

Windmill, Brixton

## INDEPENDENT PUBLISHER OF THE YEAR (SPONSORED BY PRS FOR MUSIC)

Concord Music Publishing

Defected

Downtown

Manners McDade

Peermusic

Phrased Differently

Reservoir

Sentric Music Group

Stellar Songs/Tim & Danny Music

Tileyard Music

Wise Music Group

## INDEPENDENT RECORD COMPANY

Because Music

Concord Label Group

Dead Oceans

Defected

Dirty Hit

Domino

Earache

Marshall

Modern Sky

Partisan

Perfect Havoc

Play it Again Sam

## INTERNATIONAL MARKETING TEAM OF THE YEAR

BMG UK

Partisan

PIAS

Sony Music Entertainment UK

Universal Music UK

Warner Music UK

## LABEL/ARTIST SERVICES

Absolute Label Services

ADA UK

AWAL

Believe

Cooking Vinyl

Ditto Music

FUGA

Ingrooves Music Group

[Integral] UK

The Orchard

Virgin Music

## LIVE MUSIC AGENCY

ATC Live

CAA

Mother Artists

Primary Talent International

Pure Represents

UTA

Wasserman Music

WME

X-Ray Touring

## LIVE MUSIC PROMOTER

AEG Presents UK

DHP Family

FKP Scorpio

Kilimanjaro Live

Live Nation Music UK

Senbla

SJM Concerts

## MANAGER OF THE YEAR

Michael Adex, NQ

Emma Greengrass/Ian McAndrew, Wildlife Entertainment

Ben Mawson/Ed Millett, TaP Music

David Furnish/ Rachael Paley, Rocket Entertainment

Rob Harrison, Listen Generously

Ryan Lofthouse, Closer Artists

Sandy Abuah/Dion Sincere Lizzy/ Markhenry Nwachukwu, TruTribe

Kate Hardwick/ Sam Eldridge/Roy Eldridge, UROK Management

David May, Fifteen 04

Whitney Asomani/Matt Johnson

Jamie Oborne, All On Red Management

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Universal Music Group x Republic Records x Syco Entertainment x Samsung – StemDrop

Aitch x Relentless x Universal Music Globe – Aitch-S2

Amaria BB, Bellah, Sha Simone & Le Juiice x Puma UK x JD x Sony Music Entertainment UK/4th Floor Creative Group – Puma Mayze Stack

Becky Hill x Stefflon Don x Ultra Naté x Pepsi MAX – UEFA Women's EURO 2022 Final Show

Burna Boy x Burberry x UTA – Festive Campaign

Bury Tomorrow x Cradle Of Filth x Witch Fever x Activision Blizzard x Sony Music UK 4th Floor Creative/ Music For Nations – Diablo Immortal

Central Cee x Jacquemus x UTA – Jacquemus' Winter Line

Joy Crookes x Lexus x Sony Music UK 4th Floor Creative/Insanity Records – Lexus UX

Kylie Minogue x Peggy Gou x Magnum x Warner Music Artist & Brand Partners, WMX – Magnum #ClassicsRemixed

Lewis Capaldi x Activision x Universal Music Globe x UMG For Brands – Call Of Duty: Modern Warfare II

Liam Gallagher x Clarks x Warner Music Artist & Brand Partners, WMX – LG Rambler

### MUSIC CONSUMER INNOVATION

Amazon Music UK x +44 x Stormzy – This Is What I Mean Campaign

Amazon Music UK x AWAL x Minecraft x Alfie Templeman – Mellow Moon Virtual Festival

Elton John x Rocket Entertainment x Vodafone – BST AR Experience

EMI x Bastille – Give Me The Future Campaign

Metropolis Studios – 5G Festival

Music Venue Trust/ The National Lottery – Revive Live

Polydor & BRITs Digital Committee – BRIT Awards 2022 Digital Campaign

Serenade x Warner Records x Muse – Will Of The People Digital Pressing

Spotify, Rap UK Day 1 Club

Vevo, Vevo TV App

Virgin Music x Amazons – Digital Box Set NFT

YouTube, YouTube Shorts

### PR CAMPAIGN

Beabadoobee, Inside/Out

Bob Vylan, Good As Gold

Denzel Curry, August

FLO, Artists' Way

Foals, MoKho PR

Nia Archives, Triple Threat

Nova Twins, Public City

Rema, Emerald East

Rosalía, Columbia

Sam Ryder, DawBell

Stormzy, Wired PR

Wet Leg, Domino

### PROMOTIONS TEAM (SPONSORED BY RADIOMONITOR)

0207 Def Jam

Atlantic Records

Columbia Records

EMI

Island Records

Listen Up

Parlophone

Polydor

Plugged In PR

RCA

Warner Records

Your Army

### PUBLISHER OF THE YEAR (SPONSORED BY PRS FOR MUSIC)

Kobalt Music Publishing

Sony Music Publishing

Universal Music Publishing Group

Warner Chappell Music UK

### RADIO SHOW

BBC Introducing With Jasmine Takhar, BBC Asian Network

Elton John's Rocket Hour, Apple Music 1

Ellie Prohan, KISS Nights Specialist Show, KISS

Future Artists With Jack Saunders, BBC Radio 1

Future Sounds With Clara Amfo, BBC Radio 1

Jamz Supernova, BBC Radio 6 Music

Jo Whiley, BBC Radio 2

Lauren Laverne, BBC Radio 6 Music

Rickie, Melvin & Charlie, BBC Radio 1

Romesh Ranganathan, For The Love Of Hip-Hop, BBC Radio 2

The Dotty Show, Apple Music 1

The Skin Show, Absolute Radio

### RADIO STATION (SPONSORED BY PPL)

Absolute Radio

BBC Radio 1

BBC Radio 2

BBC Radio 6 Music

Capital Dance

Capital Xtra

Hits Radio Network

Kerrang! Radio

KISS

Radio X

Reprezent Radio

Scala

### RECORD COMPANY (SPONSORED BY CONFETTI MEDIA)

0207 Def Jam

Atlantic Records

Columbia

Decca Records

EMI Records

Insanity Records

Island Records

Ministry Of Sound

Parlophone Records

Polydor Records

RCA Records

Warner Records UK

### SALES TEAM OF THE YEAR (SPONSORED BY OFFICIAL CHARTS COMPANY)

[Integral] UK

Lasgo Chrysalis Ltd

The Orchard

Proper Music Group

Republic Of Music

Sony Music UK

Virgin Music UK

Warner Music UK

### SYNC TEAM OF THE YEAR

AWAL

Beggars Group Media

BMG

Hipgnosis Song Management

Sentric

Sony Music Entertainment

Sony Music Publishing

Universal Music Publishing Group

Universal Music Records (Globe)

Warner Chappell Music UK

Warner Music UK

Wise Music Group

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Tixel

Twickets

BLINDING TALENT

MVT Music Venue Trust

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RADIO MONITOR we're always listening

YOUTH MUSIC

“I’m not just alright, I’m one of the best performers this country has. Fact.”
TOM GRENNAN

***Major Tom:***
*Tom Grennan, photographed for Music Week in London in March*

# BEWARE OF THE UNDERDOG

Some artists have it easy in pop music, but things haven't always been so simple for **Tom Grennan**, who has taken the long way round on his breakthrough journey. But the numbers don't lie and, ahead of his third album **What Ifs & Maybes**, the singer stands on the precipice of stardom. *Music Week* meets him, alongside **Insanity Records** and **Various Artists Management**, to tell a story that underlines the power of persistence, ambition and all-out focus...

**WORDS:** NIALL DOHERTY **PHOTOS:** PAUL HARRIES

Back in 2021, there was a moment around the release of Tom Grennan's chart-topping second album Evering Road when the singer-songwriter with the belter of a voice and his manager John Dawkins were talking about what might come next. Dawkins suggested that Grennan had two ways to go. Perhaps he could venture further left, he said, maybe heading down a path similar to the one travelled by Michael Kiwanuka and his work with producer Inflo.

As he was about to air the other option, Grennan cut in.

"I want to be Robbie Williams," the singer said. "I want to make big pop records and I don't want to be defined by one genre."

That was that. The decision was made.

"I look at Robbie Williams and use his story because that's a guy who's gone into stadiums," Grennan says of that conversation. "I just see myself in stadiums. I remember people would laugh when I'd say I wanted to play arenas and now we've sold out arenas. I know I can get myself into stadiums. And I think John knows I can too."

It's late March when Tom Grennan plonks himself down onto a chair in a meeting room where his label Insanity is based. The Bedford-born 27-year-old seems relaxed and breezy at Sony's new headquarters in King's Cross, and certainly not like he's about to play the biggest show of his career at London's The O2. It will be the crowning moment on both his biggest run of dates yet and on Grennan's whole career, a success carved out not just by his soulful, euphoric, indie-pop sing-alongs but by sheer ambition and hard work.

"Hard work" is a phrase that comes up a lot when you speak to Grennan or his closest allies, Various Artists MD Dawkins and Insanity Group founder and CEO Andy Varley. Grennan's tale is an against-the-odds triumph.

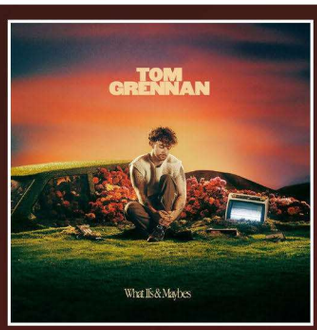
Today should be a day off, but you don't imagine there are many of those in Tom Grennan's world.

"A lot of people say that I need to enjoy the moment but I find it hard because I'm always wanting more," Grennan says. "At The O2 tomorrow, I already know that as soon as I come off stage, I'll be like, 'Alright, it's done, what's next?'"

Grennan emerged as part of that wave of singer-songwriters who had names like people you vaguely remember going to primary school with (you know, Tom Walker, Dermot Kennedy, James Bay, erm, Rag'n'Bone Man) but something has happened for Grennan since the turn of the year that has sent him stratospheric, that sort of golden moment in a star's career where an artist and their songs seem to be everywhere. Anyone channel hopping in February and March will have seen him on Graham Norton one week, Ant & Dec's Saturday Night Takeaway the next, and then as the stirring musical centrepiece of Comic Relief. He's been unavoidable.

"There's been something that's really allowed us to turn a corner in the last four to six weeks, these brilliant promo opportunities," says Andy Varley, who adds that the appearances have had an evident knock-on effect to sales and streaming. "We had a moment where there were three Tom singles all fighting their way up the Top 10 on iTunes. Whilst consumption there isn't particularly high these days, it's a really good indicator of how reactive these promo opportunities are."

For Dawkins, this has all been a long time coming. There have been times where he's watched other artists in high-profile TV slots and thought, 'That should be us!'




## ROLE CALL
### MEET TEAM TOM GRENNAN

**Management:** John Dawkins, Rebecca Dixon (Various Artists Management)
**Label:** Insanity
**President:** Andy Varley
**MD:** Alice Beal
**A&R:** Alastair Kinross, Chris Briggs (Insanity)
**Marketing:** Emma Seccombe, Rose Blackburn (Insanity)
**Digital Marketing:** Holly Glanvill (Insanity), Callum Roberts (Eighteen88)
**Publisher:** Sony Music Publishing
**Agent:** Matt Bates (Primary Talent)
**Print & Online Press:** Dave Palmer, Rachael Chinery (DawBell)
**National Radio:** Leighton & Woolfie
**Regional Radio:** Aaron Labbate (Plug & Play)
**TV:** Karen Williams (Big Sister)

"On every metric, we would out index most people who were getting a lot of TV looks," he says. "But now, bang, it does feel like we're everywhere. Tom is becoming a household name overnight, which has taken seven years."

You can understand Dawkins' frustration when he reels off Grennan's achievements over his previous two albums, Evering Road (178,761 sales, according to the Official Charts Company) and 2018 No.5 debut Lighting Matches (140,044 sales).

"We've had four Top 10s, three BRIT nominations, Ivor Novello nominations, a No.1 album, selling out arenas – we've got 176,000 tickets in the market at the minute," he says. "It's a massive story."

It's all leading up to the release of Grennan's third record What Ifs & Maybes, due on June 16. It's his biggest sounding album yet, full of the sort of rasping, universal anthems required if your ambition is to fill stadiums. Grennan, who has just shy of 9.5 million monthly listeners on Spotify, thinks it reflects where he's at in life right now.

"I feel like personally, creatively, career-wise, it all has momentum," he says. "I wanted the record to show that, I wanted it to be that record where it could give people the confidence and the ambition to say, 'I can do what I want to do but I've got to be the person who's driving the car.'"

It's an album, he explains, about being spontaneous and realising that only you can push yourself to the next level.

"It's good to have that drive," he states. "I feel like if you're comfortable in your surroundings, that's a bad place to be."

Grennan says that his debut taught him the importance of listening to himself before he listened to others.

"I listened to people who made decisions for me creatively," he explains. "It was meant to be *my* album and I don't feel like it fully was. I took that into consideration on my second album and on this record, I've put myself into another gear. I wanted to make an album that could translate globally."

He's been with Insanity since the very beginning and says the label has been key to his rise.

"Andy Varley is unbelievable," he praises. "Me and John had the dream and Andy knows exactly what the dream is and he'll do anything for me to get it. It's the teamwork, having trust in your A&R but also the A&R having trust in me, that if I make a decision, Alastair Kinross is like, 'OK, we'll go with you and trust your instinct.' It's about having a relationship."

Kinross, head of A&R at Insanity, says What Ifs & Maybes "speaks to how comfortable Tom is in himself and as an artist".

"He's on top of his game as a musician and performer," Kinross adds. "In this climate, getting to album three is an achievement, but the fact Tom is very much growing as an artist proposition says everything about him, where he's at and where he wants to be."

Kinross adds that Grennan is excellent at building a core team around him and, when it comes to the studio, trusts younger producers over established names.

"As an A&R team, myself, John and Chris Briggs spend a lot of time trying to bring young talent onto the project," he says. "Lostboy, Andrew Wells and Ryan Linvill were very much up-and-coming producers when we started to work with them."

The sense of Grennan leading the charge runs across every aspect of his career. The initiative that tickets should be affordable on his arena tour, for example, came directly from him.

"I went online to try and buy tickets for a certain artist and their ticket price was £190 for a standing ticket," he explains, keeping schtum on who it was. "I thought, 'You are absolutely mugging me

PHOTO: Nicholas O'Donnell

***Flower power:*** *Tom Grennan and (opposite page, top to bottom) on stage at The O2 and the new album art*

"I don't believe anybody should be paying £190 to see their favourite artist"
**TOM GRENNAN**

> "I know I have a talent when I sing, I can get myself into stadiums if I put my mind to it"
> **TOM GRENNAN**

off and mugging everybody who loves you off when we're in a time of crisis.'"

He understands that artists need to make money in the wake of the pandemic, he explains, but says artists who are headlining huge arena tours have not been hit in the way other people have.

"I don't believe anybody should be paying that amount of money to see their favourite artist," he continues. "When I knew I was going on tour, I made it apparent that I'd looked at these tickets and I did not want to make people pay over £100."

Grennan was advised that he wouldn't make any money from the tour or that the production would have to be basic, but he was adamant.

"I said, 'I know we can make it work,' and we ended up figuring out a way to make some money and also allow everybody to come and not worry about not being able to pay a bill the next day," he says. "£40 a ticket, it's great, I've still made a little bit of money and people have come and enjoyed themselves and that's what it's about."

Paul Heaton, a long-term advocate of cheaper arena tickets, saluted the move on Twitter but Grennan hasn't heard from any other artists.

"Nah, because I bet they feel like they should be doing it!" he hoots.

Grennan isn't sure what else he'd change in the industry because he doesn't make it his business to keep an eye on what's going elsewhere. His team at both Various Artists and Insanity keep him insulated from the wider industry machinations.

"I'm not one of those people who looks for problems," he reasons. "When things are good, I'm cool with that."

One thing that has bugged him is the sense that people treat him as another run-of-the-mill artist when he feels like he's anything but.

"In music, I've always felt a bit like the underdog," he declares. "I've always felt like, 'Oh yeah, Tom Grennan, he's alright.' But I'm not just alright. I know I'm one of the best performers this country has. Fact. I'll back myself on that."

That he delivers this line like he's telling you what he had for dinner last night makes his conviction even more enjoyable.

"I know I've got a talent when I sing, I know I can get myself into stadiums if I put my mind to it," he continues. "I want to be the best performer."

Now he's at it, there is another thing that annoys him about the industry.

"It's the idea that, if you don't have the numbers on TikTok, you're not an established artist anymore," he bristles. "I haven't had a moment on Instagram, I haven't had a moment on TikTok, but it doesn't bother me because I know I'm gonna have longevity."

Instead, he looks to the greats for inspiration – Sir Elton John still being at the top 50 years into it, the way Freddie Mercury whipped up a crowd – but he's learned not to compare himself to his peers.

"I don't look at anybody else's career – I want my own," he says.

Who better to have helping to steer your pop career than someone you could scarcely feel closer to?

Both Tom Grennan and John Dawkins describe their relationship as like that shared by brothers. When Dawkins first met the singer, he was a student at the same university he'd been to (St Mary's in Twickenham) and the manager felt like he was meeting himself 15 years younger. What's more, they both support Coventry City.

"It's a family thing, nothing is off the table," says Dawkins.

"When we first met, we shook on a Guinness," adds Grennan. "I said to him, 'This is where I want to be,' and he said, 'This is how we're going to get there.' It was that attitude of push and pull."

Grennan says that Dawkins comes through for him every day, "whether that's to do with work or pulling me out of dark holes."

It was Dawkins who could see that, in the run-up to Evering Road, Grennan was in danger of losing himself during a spell of alcohol and substance abuse.

"It had probably been a year or two dibbling and dabbling, but running up to the pandemic I was in a bad way," Grennan recounts. "I was very good at either hiding being off my face or just cracking on being high. I don't know whether it was pressure, or a bit of imposter syndrome, also a bit of ego and success. I had the wrong people around me, people I thought were my friends but they weren't, they were just using me for a place to stay or to lend them money."

"He was out of control," Dawkins remembers. "When you've got [Various Artists Management clients] The Libertines ringing you, saying, 'You need to keep an eye on him,' then you've got big problems! I'm talking about a guy who would go out on a Friday and get in on a Tuesday and shoot a full music video on the Tuesday and no-one would know he hadn't slept for four days. It was very dangerous and he was spiralling."

Salvation arrived in the form of the pandemic, because Grennan had to go home to his mum and dad in Bedford and there was nowhere to hide.

"My mum noticed I was changing, my moods and the way I was going about things," Grennan says.

He threw himself into physical fitness instead, diverting his addictive personality towards the gym.

"It's changed his life," says Dawkins. "The drive was always there, but sometimes you'd be herding cattle with him a little bit. Since the pandemic, he's dragging you. It's fucking relentless! His ambitions are borderline ridiculous but he will keep going until he gets them."

A pivotal moment for Grennan was the thought of being washed-up in his mid-30s and seeing someone else where he could have been.

"I didn't want to be sat there going, 'I could have done that,'" says Grennan.

A former semi-pro footballer who had spells at Stevenage and Luton, Grennan says his attitude in football was lacking and that he wanted to ensure music was different.

"It was, 'Yeah, that'll do,'" he says. "I feel like I've taken the attitude I didn't have in football into this career. I'm the creator of my own destiny and I know that, with hard work, you get benefits."

> "Our work with Tom is old-fashioned artist development and he's on the cusp of global domination"
> **ANDY VARLEY INSANITY**

He took his exercise routine on tour with him, beginning every day with a stretching session, then a gym workout or run (plus the odd game of golf), and then a plunge into an ice bath.

"I get an ice bath every day," he says. "It's completely changed my mental and physical state. I was looking into what could help me naturally with anxiety, with recovery, with health, and the benefits of cold water are all of the above."

Behind the scenes, Grennan's label has been working hard to ensure his application pays the best possible dividends.

Andy Varley says that Insanity knew Grennan's success would be a slow build, that he wasn't an artist who would come straight out of the gates and have international success.

"It's completely old-fashioned artist development," says the Insanity chief. "In this digital age, it can be very tempting to chase TikTok records but it's very difficult to take a TikTok record and turn it into a meaningful artist proposition. We've taken the longer route with an artist like Tom and now he's in a place where he's on the cusp of global domination."

Consumption on the forthcoming record has been further ahead than the two previous albums, Varley adds.

"Across the DSPs, the songs have been streamed more," he shares, "but by the time this interview goes out, Remind Me will be a Gold single, All These Nights will be Silver and Here is going in the same direction."

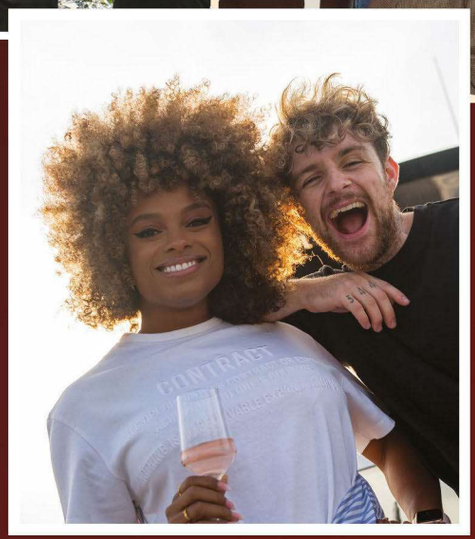
John Dawkins thinks that the industry support Grennan gets is as much down to how personable he is as it is his music.

"He's gone and done the work in the buildings, he'll go above and beyond to do stuff to help BBC Introducing, for example," he says. "There's not many artists who come into the label and know everyone's name. He'll come in and say thanks and when you do that, everyone wants to go through a wall for you. There are lots of artists who like to moan about being in the music industry but he loves it, he loves the hustle and bustle of coming into a label."

Varley agrees, adding that the mix of Grennan's personality and

***Tom Tom club:*** *(L-R) Andy Varley, Tom Grennan and John Dawkins*

**PHOTOS:** Dave J Hogan, Getty



his songwriting talents are a potent recipe for success.

"He's incredibly authentic," says Varley. "His songwriting has become more ambitious. David Ventura at Sony Music Publishing said to me that the challenge we're going to have with Tom is deciding which singles to come with, because we've got seven or eight contenders on this album. We haven't ever had that before."

One of the big challenges on this campaign, Varley says, is cutting through the noise and getting ahead of the competition.

"For an artist like Tom, there are fewer editorial routes to go down in comparison to, say, a UK rap artist," he says. "We're always doubling down on super-serving content to his hardcore fans, deploying every manner of different digital strategies to figure out who those fans are, where they are and how we can service them with lots of music. We leave no stone unturned. We are really focused."

He adds that Insanity's alignment with RCA means the label can tap into additional resources to "supercharge" their campaigns.

"One of the things that underpins the whole of the Insanity Group is the culture of collaboration, and we carry that through to our relationship with RCA," he says. "Stacey Tang is one of the most impressive executives I've ever had the pleasure of working with and we've had a relationship with [co-president] Glyn Aikins for a number of years now, it's a team full of brilliant people."

Success for Varley on What Ifs & Maybes would be another No.1 record, but also repeating that around the globe.

"We're strong in France and Germany, Benelux is a real priority for us," he says. "Tom has a fantastic fanbase growing in Australia and New Zealand, so we're doubling down there as well. He's been to the US and toured, it's a challenging market for British artists to infiltrate but we feel that we've got the songs. I'm focused on consumption, and Tom's fans are consuming his music in a more significant way with this album than with Evering Road so, in my mind, we're already winning. The album is world class, so our ambition is to really break Tom globally this time around. Little Bit Of Love was a hit during the pandemic, so annoyingly Tom wasn't able to get on a plane and promote it, but the world is open again now, and we plan to take full advantage of that. He sold out his European tour in April and we have further international promo and touring planned for later in the year."

Feature spots have a big part to play, too.

"We look at those collaboration opportunities and ask, 'What does that feature bring?'" explains Varley.

Grennan's 2021 Top 10 Ella Henderson collab Let's Go Home Together (992,604 UK sales) will soon become his second million-seller after Little Bit Of Love (1,166,838). His team-up with KSI, meanwhile, was a chance to lean into the social media phenomenon's younger audience, while his duet with Joel Corry for Lionheart (Fearless) (273,256 sales) was wrapped up in the buzz around the World Cup last year.

"It goes back to the point that Tom doesn't like being fit into one thing," says John Dawkins. "It's pushing him into different markets. We've potentially got another feature in the can with Aitch, and if that goes out we're hitting a different market again."

"I love being able to jump into different worlds," explains Grennan. "Working with Joel in the dance world was fun. It pushed my vocals to the limit but it was cool to see so many people reacting to it."

Everything connected with Grennan at the moment feels pointed towards another wave of success, but one brief moment at the BRITs this year threatened to derail everything. Presenting the award for Best New Artist with Ellie Goulding, Grennan gestured at the metallic breastplate his co-presenter was wearing and asked, "They're your real boobs?"

It prompted an influx of outraged tweets and news articles. The next day, Goulding tweeted that Grennan is "100% an ally and we were having a bit of fun. No offence taken, no harm intended," but there was a sense that the damage had already been done by the time Grennan issued an apology.

"It was a joke between me and Ellie and the BRITs and I knew [the reaction] would probably be a little bit crazy," he says, looking back on the incident. "I knew in myself that I probably shouldn't say something like that. Was it funny? Not to a lot of people. Was it funny to Ellie? She cracked up laughing. Was it my idea?"

He shakes his head, but won't divulge whose it was.

"It's one of those ones where it was a joke between two friends and it went wrong," he says.

When he saw the furore online about it the next day, he thought to himself, "Oh no, I've fucked up."

"But then thankfully Ellie explained the situation," he adds. "I'm not a crude person and my humour is definitely not that humour. I will still apologise for it now."

He says it taught him how rapidly things could turn around, how quickly people can jump on your mistakes.

"You've got to always be on, you've got to be ready to take some blows, ready for that one slip up," he says.

The world moves quickly these days, though. Certainly, none of the fans who've been flocking his way over the past month in service stations or on the train or walking down the street have mentioned it. He's been recognised a lot more recently – that happens when you're on TV every other night – but Grennan likes hearing from strangers what a song means to them or that they think he comes across as a nice guy.

"There's a lot of attention at the moment, but I feel like when you live in it, you don't really notice. Everybody is saying, 'My god, you're everywhere!', but I don't really see it like that."

Ever since he emerged with his debut single Something In The Water in 2016, Tom Grennan's motto has been that there was no plan B. He still goes by those words.

"I don't know what I'd do if I wasn't doing this and that fear makes me want it even more," he says. "Nothing against normal jobs, but I couldn't work one, I need to be doing what I'm doing."

During his arena tour, Grennan repeatedly heard from people that he looks like he belongs on the big stage.

"They say that I was born to do this and I believe them," he concludes. "I still feel like the underdog, and that's a good thing."

***Grennan from ear to ear:*** *(Clockwise from top left) Tom Grennan with (L-R) Martin Compston, Big Zuu and Yungblud at Soccer Aid for Unicef 2021, with girlfriend Danniella Carraturo and with Hits Radio DJ Fleur East*

> "Lots of artists like to moan about being in the music industry but Tom loves it"
>
> **JOHN DAWKINS VARIOUS ARTISTS MANAGEMENT**

**PHOTOS:** David M Benett, Mark Holloway, Matt McNulty – Manchester City, Getty

“In music, you have to always be on, ready for that one slip up”
TOM GRENNAN

# THE Music Week INTERVIEW

## ANDREEA GLEESON

When **Andreea Gleeson** left the world of retail behind to join **TuneCore** in 2015, she could scarcely have imagined the impact she would have on the music industry. Here, the CEO and **Music Week Women In Music Awards** winner reflects on her work as a champion of both independence and equality, extols the virtues of DIY culture and unveils her plan to grow TuneCore's disruptive influence ever further...

**WORDS:** JAMES HANLEY **PHOTOS:** MARCUS LEWIS

New York City's CBGB left a lasting impression on Andreea Gleeson. The famed Manhattan club was a live music melting pot, lit up through the decades by rock and punk icons like Television, the Ramones, Patti Smith, Blondie, Talking Heads and The Strokes. Gleeson became a regular at the East Village institution not long after moving to the Big Apple in 1999, just as the NYC indie revolution was catching fire.

"When you walked down the subways of New York City at the time, there were all these artists trying to sell you their CDs," she remembers. "They'd have flyers saying, 'If you like what I'm doing, I'm playing a battle of the bands,' so I spent a lot of time at CBGB. That's what I would do on Saturday nights in my early twenties."

But while Gleeson loved the city's scene, she didn't seek out a career in music.

"I was targeting a career in marketing and advertising," she explains. "It's funny, I spent about 11 years in retail and I'm one of these people who puts 200% of myself into what I do – if I'm working on something, I'm going for it – and was very successful there. Retail is this interesting place where you stay at a company a long time, it's that kind of culture. But there's something that happens when you hit a decade of being somewhere."

In search of her next adventure, Gleeson scoured LinkedIn and found herself drawn to a marketing role advertised at independent digital music distributor, publisher and licensing service TuneCore.

"When I read what the company did on the indie scene – that artists can become their own small business and put out music the way they want to with no gatekeeper – I was like, 'Yes, I'm so for this,'" she enthuses. "Instead of artists having to sell their CDs on the subway, they can be found by listeners around the world via streaming. It was almost like that was my life up to then, and it had been digitised. I thought, 'Wow, I could be a part of this.' I knew e-commerce really well and it was fun to be able to take that and merge it with something I was passionate about early in my adulthood."

The lights went out at CBGB for the last time in 2006 – the same year TuneCore started to properly shake up the music landscape. Brooklyn-based Gleeson, who was born in Romania but grew up in southern California, joined the business as VP, marketing and product in 2015, rising to chief revenue officer and later CEO.

Boosted by TuneCore's direct deals with all the DSPs, the Believe-owned DIY specialist disclosed that its artists – from hobbyists to accomplished acts – have earned in excess of $3 billion since the company's inception, surpassing a combined 500 billion streams and 700 million downloads in that time. Price plans range from a free tier named Social Platforms that allows artists to distribute directly to social media sites and YouTube, to $49.99 for its premier plan for labels and industry professionals.

"We're a global group that is focused on supporting artists at all stages of their career and we are actively involved in that development," says Gleeson. "At TuneCore, we have the same exact mission as Believe, but the one difference is that we have to do it with technology. We are an open platform and we support artists at scale. If you have $15 a year [to spend], you can get your music out."

Gleeson, who was named International Woman Of The Year at the Music Week Women In Music Awards last year, still feels the same passion for TuneCore that she did at the start.

"The things that drew me to TuneCore still resonate with what we're about today, which is removing the gatekeepers and democratising the music industry," she says. "That has remained and, in fact, exponentially grown. And because streaming has become so big, it's made music more accessible and grown the listener market in a very important way. The creator marketplace around the world is diversifying, but with more independent musicians because of this transition."

Gleeson, who initiated key strategic partnerships with YouTube, Facebook and Spotify, has continued to make waves since her ascension to chief exec in 2021. In November that year, TuneCore rolled out its Social Platforms service to enable artists to distribute music directly to TikTok, Instagram et al, ahead of wider distribution to DSPs and download stores. It also licenses its catalogue to Spotify so DJ clients can participate in the streaming service's DJ Mixes programme.

Starting 2022 with a bang with a single from self-releasing artist Lauren Spencer-Smith, whose TikTok hit Fingers Crossed (515,876 sales, according to the Official Charts Company) peaked at No.4, TuneCore went on to debut its Unlimited programme, which enables acts to release an unlimited number of tracks, singles and albums for one flat annual price.

In March this year, it launched royalty splits for self-releasing artists, which presents the option of splitting royalty payments from their streaming and download revenue between all collaborators on any track or album. And, in another big move, TuneCore kickstarted 2023 by appointing rapper Papoose as its new head of hip-hop.

"Ultimately, if I had to summarise our three areas of focus this year, they would be helping our artists become better known, helping them make better music and making their lives easier," says Gleeson. "Publishing is a great example – we don't want our artists to be accountants. We launched split payments recently, which was a huge win. So we are doubling down on things that are going to simplify our artists' lives, help them make more money and build their business at scale."

"When I started, artists talked about being independent as if they felt inferior, but now there's a pride in it"
**ANDREEA GLEESON**

***Tuning up:*** *Andreea Gleeson, winner of International Woman Of The Year at the Music Week Women In Music Awards 2022*

# "We need to build on what we've done with TikTok because it's imperfect, we want artist development, not just hits"

## ANDREEA GLEESON

A fervent advocate for gender equality in the music business, Gleeson has now commissioned three annual MIDiA Be The Change studies to identify why independent female creators remain underrepresented, raise awareness of their challenges and incite change. She also serves as a US ambassador for Keychange.

"I invite you all to continue being part of the change," she said from the stage at the Music Week Women In Music Awards last year. "We all have a role to play in making our field more diverse."

That mission is high on the agenda when Gleeson joins *Music Week* over Zoom from New York. In an in-depth one-to-one, she also reflects on her independent spirit, the shifting sands of the industry and what it takes to thrive at the top of a modern music company...

**Where does your passion for independence come from?**

"I was born in Romania, so I'm an immigrant. I came to the US when I was four. I've always felt like a little bit of an underdog. I love the fact that I've been able to lift myself up by my bootstraps, so to speak, and while I'm not a musician myself, I resonate with and understand that 'go teach yourself' approach. I'm aligned with what TuneCore is about and what our artists have to do every day to rise to the top. Artists releasing music themselves continues to be the fastest-growing segment of the market. I thought it was interesting that in 2022, [music licensed to] Spotify between the majors and Merlin represented 75% of Spotify's [streaming revenue], but that number was 87% in 2017. When I started, artists would talk about being independent almost as if they felt inferior. But now, there's a pride in it. That's why we changed our tagline in the middle of the pandemic to 'I'm independent AF'. More artists are understanding that being independent can actually create opportunities. I was talking with one of our artists, J Maya, in LA and she told me that when Disney approached her about an entertainment opportunity, the first question they asked was, 'Are you signed to a major record label?' When she answered, 'I'm independent,' they were like, 'Good. If you'd been signed, we would not be able to work with you,' because Disney did not want to deal with all the red tape. This flipping of the tables is interesting to me."

**In your own words, you've always considered yourself to be a bit of an outsider. Do you still feel that way?**

"I bring an outside perspective because I didn't grow my career in music and am not encumbered by the way things have been done [in the past]. I've always been a very early adopter of technology and I've found that sometimes where people see obstacles, I look past them, which can be beneficial. It was a little tricky coming into my leadership role during the pandemic when you couldn't network properly. I've only met the heads of all of the other societies over the last six months and it was interesting being at the Music Week Women In Music Awards last year because I was meeting some of the veterans of the industry for the first time. Since then, I've built more of a network. I definitely still feel like a bit of an outsider, but I'm feeling less like an outsider every day."

**Clearly, TuneCore marries up with your own sensibilities as an executive. What is your vision for the business?**

"Our goal is to have zero artists at zero streams. We don't want a bunch of artists that are releasing through us and not growing and driving

success. Our number one focus is: 'Are we actually helping artists grow?' Are they making that step from zero streams to 1,000? And from 1,000 to 2,000, and 2,000 to 200,000? How are we helping them do that? That is how we measure our KPIs. In March, we launched this umbrella programme, TuneCore Accelerator, to house a lot of the data programmes the DSPs are building. As an example, last fall, YouTube announced Creator Music. They were seeing this gap in the market where YouTube creators were not using music in their videos because, if they did, they would have to give money to the music creator. Instead, they would buy music from Epidemic Sound or whatever. But videos that have music in them perform better, so YouTube were like, 'How do we make this easier for our creators and create a new opportunity for musicians to have their music used in these highly-influential videos?' That's where Creator Music came from, and we're very excited because we were an early partner. We see this as a win-win because it creates exposure for our artists and they can also make new money."

**How do you stay ahead of the competition?**

"We see a lot of opportunity around publishing administration. Uniquely, in addition to distribution, we offer a solution for songwriters. We've had a publishing business since 2012 and have paid out over $100 million in that timeframe – 80% of that since we launched a joint venture with Sentric – and we really are leaning into modernisation. Where we're moving now is to make that easier for our artists, because when I tell them about publishing administration, you just see their eyes glaze over, so you've got to make it really simple. Right now, about 23% of TuneCore distribution clients are also using publishing administration, but we think that can be higher and there is money being left on the table. I think that us building simplicity around publishing will be huge."

***Core values:*** *Andreea Gleeson with Papoose (top) and Believe CEO Denis Ladegaillerie at the Music Week Women In Music Awards last year*

**Can you outline the revenue model for TuneCore?**

"We have the most affordable distribution plans on the market. We have a free one, we also have one that is just $15 a year. If you are just starting out, the $15 plan might be all you need, so it's important that we're able to service all levels. As we continue to build out tools around how we help develop artists, maybe we can make new upper tier plans available for even more sophistication. It's all about the right price for the value we're providing."

**How does being part of Believe help TuneCore? Are there certain markets or areas where you draw on their infrastructure?**

"The company has the largest global footprint among distributors for self-releasing artists in part because of Believe's existing worldwide operations in over 200 countries, especially in developing markets like Latin America and Africa. To date, we have over 400 TuneCore artists who have upstreamed to Believe Label and Artist Solutions and Believe Artist Services. So you see, Believe's mission is to best serve music creators and labels at every stage of their careers and development, which we do through those divisions and upstream opps."

**Your recent successful launches include Social Platforms, Unlimited and Splits, each of which helps artists in a different way. What do you want to prove with projects like these?**

"Social Platforms, where artists can distribute for free to the social media platforms before they release to all the main streaming and download platforms, happened because we were seeing artists tease their music on social media before they were releasing it. The number one reason artists don't release music is because they don't feel like it's ready. Well, the thing you might not think is ready is the thing that's going viral, so why not just put it out for the world to see and then let them decide? We wanted to make that easier. The reason we went to Unlimited was because we saw the artists that were successful were releasing consistently and frequently. The algorithms reward that, but paying for each release was deterring people. And then with Splits, we want to encourage collaboration because it helps artists cross-pollinate their audiences and can also help get capital. Let's pretend you don't have the money upfront to pay that producer to help you with your songs, why not give them a split? That way, they're invested in it with you."

**Don't these things take some very serious planning, though? How can you be sure you're getting it right?**

"It's complicated to do these updates when you're already very big and localised, but we had to do them with the vision of properly helping artists grow. Ultimately, it has been incredibly positive. We have seen very early adoption. Our growth has been fantastic and our financial results are showing that. The [number of] artists using us since we launched Unlimited has grown exponentially. Likewise, since we launched Splits, it's brought new users to TuneCore but has also reactivated some artists and labels that were formerly using us. Now that we have these three cornerstones, we are building things that don't exist in the market."

**Your recent growth has dovetailed with the rising influence of TikTok. How central has it become in building tracks pre-release for your acts?**

"Some of our artists are very smart in how they pre-release; they create campaigns where they tease their music and get listeners to pre-order and pre-save it. A great example is Alexandra Kay, her story is amazing. She is an incredible 360° artist who writes her own music and was on a major label. Essentially, they were giving her songs that were written for her, and she was like, 'That is not my kind of music, I would like to sing this song that I wrote.' So they ended their agreement early based on creative differences. She then took to TikTok with the song the label wouldn't let her put out, shared her story and did a pre-save campaign, which people resonated with. By the day it came out, it had gone so viral that it hit the top of the iTunes country chart. As the artist has milestones on that song [such as hitting one million streams], it gives them a chance to pop it again because every piece of content has an equal chance on TikTok. You keep going and then you layer that with the next new release. But it's super-important that artists use all the tools at their disposal. Platforms like Instagram and Facebook [already] existed, but you had to have an audience to market on there. The big game-changer was the rise of the discovery feeds on TikTok and now Reels and YouTube Shorts, where any content can rise to the top if it's good. It's created the ability for artists to find new fans at scale."

**So how important are those other platforms? Or do artists *need* TikTok to have viral success?**

"My gosh, I think what YouTube Shorts is doing is amazing. That platform is very exciting because you can explore an artist immediately within the same ecosystem and have a richer, less choppy experience. You don't want to just have the viral hit, you want to create fans – that's the key – and I think all the platforms are trying to figure out how they help optimise that. YouTube definitely saw this early, which is why they

**PHOTOS:** Lauren Nally, Tina Korhonen

launched Shorts. Where it's going to get interesting is that in addition to that discovery algorithm, it can also feed in historical performance, because that's how you're going to break artists. It's an area that we're partnering with the DSPs around because the thing that happened with TikTok was amazing, but we now need to build upon that because it's imperfect. We want artist development, not just hits."

***The cast of Gleeson:*** *(Clockwise from top) Andreea Gleeson with TuneCore team members and clients in Thailand, Mexico City and London*

**Is that where the recent hiring of Papoose comes in then? Will he help you nurture artists?**

"Oh my gosh, Papoose is so incredible. If we're so zeroed in on artists' success, I need to have artists in my executive team. I need that visibility and understanding because we're looking at it more from a, 'This is what we think artists need, and this is what we're seeing through data,' [perspective], but you need that more anecdotal perspective of someone who's sat in that seat."

**And what made him the right person for the role?**

"Who better? He's been through it. He's somebody who was on a label deal and more recently, he's been creating and releasing independently. In 2021, he released one album a month for a year, so he was a good person to put as the face of our Unlimited campaign! He's the poster child. He works with really big artists like Lil Wayne and Fat Joe. Hip-hop has its own ecosystem and needs, so it was very important to bring in somebody who understands what it takes to be an artist, but also understands the community."

**Speaking of community, a big part of your focus at TuneCore has been on equality within your own business and the wider industry. How would you assess the impact of your work in this area so far?**

"For TuneCore and Believe, we set the goal of getting to 42% women across all levels of our company. That was our goal for last year and we missed it by two percentage points at 40%. But you've got to set goals to help keep your foot to the fire. Some companies were like, 'We're already doing it, we don't need to talk about it.' But no, you've got to show you're doing it because it will show your peer group that they should be doing it, too. You're helping drive wider change."

**What drove you to commission the MIDiA Be The Change studies?**

"When I heard in literally my first month with the business that only 28% of our artists at the time were women, it was striking to me. That was very much in line with the representation in the top charting music on the Hot 100, which has been around 20% to 30% for over a decade. It made me scratch my head a little bit, because you can understand how there could be an ecosystem preventing more women from being in the top charting music. But for an open platform like TuneCore – where there is no gatekeeper, but the percentages were very similar – that made no sense."

**So you took on the responsibility to lead the charge personally. Why put that pressure on yourself?**

"I came from a career in retail, where there are women at all levels of an organisation, and I almost didn't notice initially that [in the music business] I was often the only woman in the room. That didn't sit well with me, but I didn't do anything about it in a meaningful way until I started working for Denis Ladegaillerie, my boss and the head of Believe. The number one OKR [objective and key result] he gave me was to help drive gender parity within our company, but also in the wider music industry. I was like, 'I've been dying to work on this and I get a budget? Awesome!' There were many studies out there about the gender gap, but there were no comprehensive studies about why it was happening. And you can't really fix something unless you understand why, so then came the Be The Change study. We reached out to MIDiA, and in the first year [2021] we focused on creators. The next year, we added women executives, and also men, to understand the differences. And last year we expanded the survey to make it available in 13 languages. We had over 1,600 respondents across 109 countries and got a much more global perspective."

**To what extent do you feel positive about the prospects for the industry's next generation?**

"We are a far cry from where we need to be, but steps [have been made] in the right direction and I think it comes down to needing to know what you need to change in order to change it. There are things in the industry that are just broken and discrimination continues to be very high. We asked the respondents, 'Do you feel there is discrimination in the music industry?' and 73% of women and 83% of non-binary individuals said yes, while only 39% of men said the same. So if men are the ones predominantly in leadership roles, and we know that they are – right now, only 14% of top executive roles in the music industry are women – how are you going to change something that you don't know is a problem? Just because it's not happening to you doesn't mean it's not happening, and that's why this study is so important. Another interesting insight is that particular response skewed far higher in Europe and the US than in developing markets where people are more digitally-leaning and are not seeing these systemic issues around discrimination. That shows that we have the most work to do."

**To finish, from your experience, what does it take to run a modern music company?**

"Oh, that's a big one! I think it needs an ability to constantly think about the big picture and the aspects that need to come together in that. The plate is only so big and your job is to figure out the right things to put on that plate, which is a very fluid, sometimes by-the-moment judgement call. You've got to have the vision, but also the operations. But the most important thing is to prioritise your people. Something I say a lot is, 'The people, the products and the profits, in that order.' I get much better results because my team understands what we're doing and I focus on investing in their development. Also, I go back to everything I said in the first part of this discussion about building products that are helping artists. You've got to build something they want and things they don't know they want, but really need."

**PHOTOS:** Parintorn Taothong, Rodrigo Jardón, Andy Willsher

“There are things in the industry that are just broken and discrimination is still very high”
ANDREEA GLEESON

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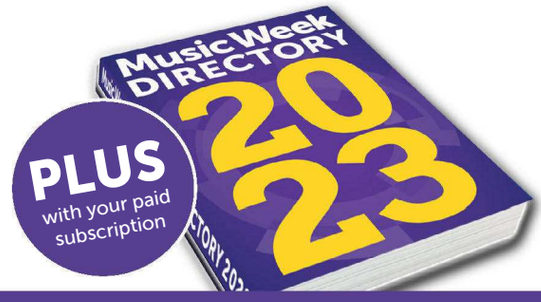


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# MENTOR ME

## THE MOST INFLUENTIAL AND SUCCESSFUL WOMEN ACROSS THE MUSIC AND CREATIVE INDUSTRIES SHARE THEIR TOP 5 CAREER LESSONS...

## DYO (SONGWRITER & ARTIST)

**Dyo, previously known as Ms D, is responsible for a number of global hits. Her impressive songwriting catalogue includes Maroon 5's What Lovers Do Ft. SZA, Luis Fonsi and Stefflon Don's Calypso, Nathan Dawe's Way Too Long Ft. Anne-Marie and Nao's Woman Ft. Lianne La Havas, just to name a few. On top of this, Dyo is also a successful artist, having achieved an Ivor Novello nomination in 2017 for her work on Neiked's Sexual, and also featured on No.1 tracks such as Chipmunk's Oopsy Daisy and Wiley's Heatwave. Here, she shares her top five tips on making it as a songwriter in the industry...**

### 1. Resilience is key

"You will hear the word 'No' more than 'Yes' and that's a fact, but don't give up too early. The industry requires thick skin, believe me I know! It doesn't mean that because the door was closed on you, that's how it will always be. If one thing doesn't work out, take it on the chin, [move] onto the next, try not to dwell on the misfortune for too long. Eventually something will happen if you're consistent, but stay resilient through it all, the music biz is not for the faint-hearted."

### 2. Closed mouths aren't fed!

"It has taken me years to come to terms with this and even today I still find myself retreating, but ask for what you want, don't assume people aren't interested. It's an oversaturated business and you can easily be forgotten, so speak up and make your presence known. Music can be daunting and it's easy to think negatively, but send that DM to the artist or producer, what's the worst that can happen? Whether you know it or not, there are people admiring you from the side of the stage."

### 3. Do your own research

"It's easy to think that if you have a team they will know how to do everything for you, and it's understandable to think like this if you've got them on board. However, you always want to have that extra security by looking into research yourself. Don't just rely on what's been said, it is your career so who better to care for it than you? Read your contracts, if you don't know something, ask questions, and back yourself at all times."

### 4. Kill your ego

"Ego has no place in the studio when learning to be a good collaborator. The most important thing in the [songwriting] process is making an incredible song, and [having] less focus on how much you were able to contribute that day. The song always comes first, before worrying about whether you'll be left with the least [material] published or forcing ideas that you know aren't the best! You won't always be the lyrical genius or fountain of melodies in every session and that's fine, we all have our days. Just remember, ego can't be involved. Stay prepared and never stop being a student, that's how you become great."

### 5. Nurture your connections

"You don't have to be doing a million studio sessions with different people! Saying yes to everything isn't sustainable and burnout is a very expensive price to pay. Find the people you enjoy working with and build something solid. I always find my best work comes from situations when I'm comfortable and we've created a family, I can then be vulnerable in the writing process. When you find your tribe and it clicks perfectly in place, you can hear the chemistry in the music."

> "Stay prepared and never stop being a student, that's how you become great"
> Dyo

**INTERVIEW:** Miranda Bardsley **PHOTO:** Sophia Carey (@sophiajcarey)

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# 50 YEARS OF THE BPI

**Since forming in 1973, the British Phonographic Industry has acted as the representative voice of independent and major record labels across the UK. Ahead of this special feature celebrating its 50th anniversary, the BPI's chief strategy officer and interim CEO Sophie Jones looks at this British institution's past, present and future...**

"It's no coincidence that the UK punches above its weight"
**SOPHIE JONES, BPI**

Over the past 50 years, the BPI's core mission has always been clear. When we talk about our strapline of promoting British music, what we mean is to create and sustain an environment where our record labels can thrive. When labels thrive, so do artists and fans. And when this happens, great new music is made that enriches our lives and culture, and enables the music economy and exports to flourish.

In turn, this sustains the wider ecosystem that benefits the whole music community, including the live sector, and supports the UK's cultural and economic life. It's no coincidence that the UK punches above its weight as the third largest recorded music market in the world and the second biggest exporter of music. These are hard won achievements that reflect labels and artists working in harmony with the creator, tech and retail communities.

Looking to the next 50 years, creating an environment in which our members and recorded music can grow remains a critical priority for the BPI as it seeks to engage with policymakers on behalf of its members. We must also come together as a music community to ensure that the value of music is fully realised – whether by insisting that new platforms or tech start-ups pay fairly for its use, or by tackling digital and increasingly sophisticated physical piracy that still drains around £200 million from the music economy each year.

As an industry, we are excited by the huge potential that artificial intelligence, virtual reality and other technologies offer to enhance music creation, tackling infringements and fan engagement. But it's vital that human-led creativity and curation remains paramount and that AI serves our industry and the creative process, not the other way round. If copyrights are to be commercially used, this needs to be done only with proper authorisation and with artists and rightsholders fairly compensated. The BPI will be lobbying hard, engaging with government and stakeholders to ensure decisions made now bear fruit in the future.

There are many other priorities too. One of the most pressing is to retain our advantage in the hyper-competitive global music market. As part of this we are making a strong case to significantly increase government funding into the successful Music Export Growth Scheme (MEGS) that the BPI manages. Failure to expand it would be a real missed opportunity, not just for the indie community it largely serves, but for UK trade and music exports.

Key also is that we focus on music and creative arts education, and ensure the talent pipeline becomes a truly national one. That's why the BPI submitted an application for a new free-to-attend music and creative arts school in Bradford – inspired by our association with the brilliant BRIT School in Croydon and ELAM in Bromley-by-Bow. Its approval would be a tremendous 50th birthday present, not just for the BPI but the whole industry and all the talented young people we hope to give opportunities to in West Yorkshire and beyond.

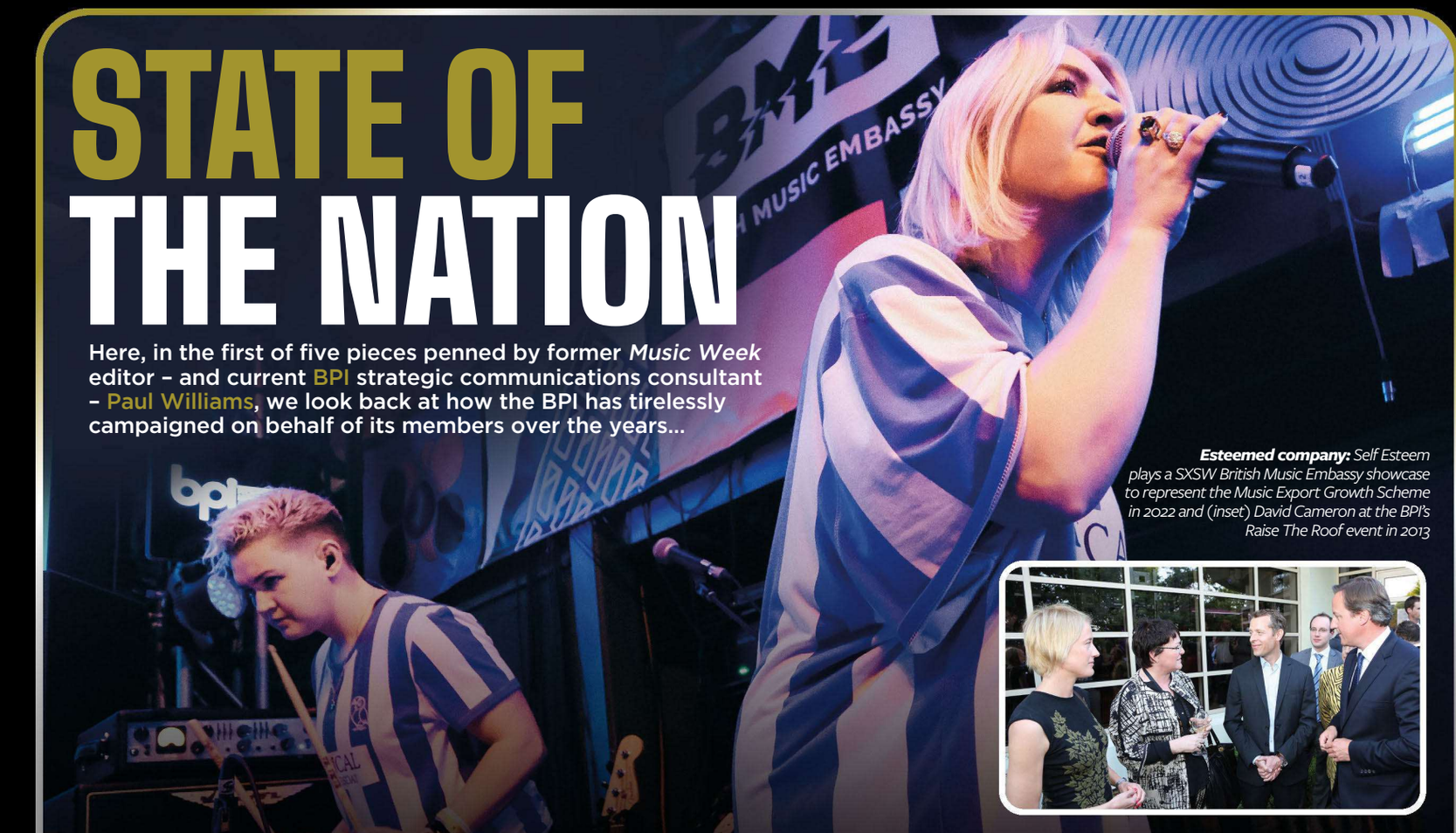
We must also ensure that, with the support of our Equity & Justice Advisory Group (EJAG) and the UK Music Diversity Taskforce, among others, we continue to be advocates for an industry that is equitable, inclusive and creates a truly level playing field for talent, whatever someone's background, as well as being free from any harassment and bullying or where there is effective recourse when it does unfortunately raise its head. These are all important things we are working on with our members and industry partners.

So while we use the occasion of our half-century to reflect on our achievements and raise a glass in celebration at the Music Week Awards, which we are proud to be supporting as this year's headline sponsor, we see this landmark not as a platform to look back. Instead, it is an opportunity to turn to the future with confidence as we look to help shape the dynamics of change that are already present and forging an exciting future for us all.

**Sophie Jones (BPI chief strategy officer & interim CEO)**

# STATE OF THE NATION

**Here, in the first of five pieces penned by former *Music Week* editor – and current BPI strategic communications consultant – Paul Williams, we look back at how the BPI has tirelessly campaigned on behalf of its members over the years...**




***Esteemed company:*** *Self Esteem plays a SXSW British Music Embassy showcase to represent the Music Export Growth Scheme in 2022 and (inset) David Cameron at the BPI's Raise The Roof event in 2013*



While the charts lit up with the glam rock sounds of Slade, The Sweet and others, the UK music industry was coming to terms with one of its darkest periods in 1973. According to *Music Week* at the time, the business ended the year "facing its worst crisis in history", against the backdrop of the oil crisis sparked by the Arab members of OPEC, plus Egypt, Syria and Tunisia proclaiming an oil embargo and Ted Heath's Conservative government calling a three-day week.

So in many ways, the BPI's incorporation that year as a limited company could not have been better timed, armed under its then-director general Geoffrey Bridge with what it set out at the time as a mission to "promote and protect the welfare and interests of the British record industry", while providing "a medium to represent the British record industry in negotiations with government departments, unions and other interested parties".

Over these past five decades the BPI has continuously fought on behalf of its record company members and their artists to defend the value of recorded music, lobbying on issues such as home taping in the '70s and '80s and investigations by both the Office of Fair Trading and Monopolies and Mergers Commission on CD pricing in the '90s. Following intense lobbying by the BPI to argue its members' case, both the OFT and MMC gave the industry clean bills of health. Since then it has faced countless other battles, from protecting its members' copyrights in the online world to emerging threats and opportunities today such as AI.

Throughout all these episodes, the BPI has engaged with politicians at the very highest level to protect its members' interests and help shape government policy and legislation in support of British music.

Among its many achievements, the BPI was at the forefront of successful lobbying for copyright to be extended on music recordings in the UK from 50 to 70 years. It has been a leading industry voice on calls to address the so-called "value gap" and, through its dealings with government, launched the Music Export Growth Scheme (MEGS) to help small and medium-sized independent music companies promote their artists overseas. The scheme makes available grants ranging from £5,000 to £50,000 to assist UK-registered independents with international artist marketing campaigns. Among the many dozens of artists who have been helped by MEGS are Self Esteem, Beabadoobee, Dave, Ghetts, Rina Sawayama, Wolf Alice and Yard Act. The scheme generates an impressive £13 for every £1 invested.

The BPI is lobbying for the government to double the size of MEGS to boost exports of UK music at a time when the UK's share of the global market is under pressure from competing markets including the US and Europe, as well as rapidly-growing domestic markets such as Latin America and South Korea. It believes that for the UK to retain its status as the second biggest exporter of recorded music globally, continued government support for the industry through schemes such as MEGS is crucial.

To further encourage and support its members in overseas territories, the BPI has for a number of years hosted global trade missions to a variety of music markets. This includes an annual sync trade mission with the Music Publishers Association to Los Angeles to support the demand for music created by British songwriters and recording artists. Other trade missions have taken BPI members to countries such as Australia, Brazil, Canada, China, Germany, India, Japan, Nigeria and South Korea.

Its current public affairs focuses include the ongoing debate around the economics of music streaming, which includes working with representatives from across the industry to develop new codes on transparency and metadata for artists.

The impact of AI is a growing priority. In March, the BPI became one of the signatories of the Human Artistry Campaign, a new industry initiative launched at SXSW that sets out principles for AI and how valuing human creativity and accomplishment must be at the heart of how AI and public policy relating to it need to evolve in the future.

The campaign's launch followed recent successful lobbying by the BPI and other groups representing the creative sectors against a UK government plan to amend copyright law so that AI developers – including those operating for commercial developers – could 'text and data mine' copyrighted work for their own ends without requiring the permission of the writer, artist or rightsholder, nor compensating them in any way. Following its U-turn on the issue, the government will now be bringing together the creative industries and AI developers to see if solutions can be found without legislation.

**PHOTOS:** TyneSight Photographic Services, JM Enternational

# LET ME ENTERTAIN YOU

**A potted history of the many ways in which the BPI has played a crucial role in staging showcase events promoting the very best of British talent...**

Nearly two decades after the Grammys launched in the US, the BPI established what became The BRIT Awards as a UK equivalent to honour recording artists and their music.

Initially, this was a one-off event staged in 1977 to mark the Queen's Silver Jubilee and the centenary of the invention of recorded sound. It became an annual event in 1982 and for the last four decades has established itself as UK music's biggest night of the year. This includes a record-breaking 25-year relationship with Mastercard as headline sponsor and three decades with ITV as its broadcast partner.

***Little goes a long way:*** *Little Simz wins the 2022 Mercury Prize*

The BPI has continued to develop and innovate The BRITs, including its relocation to The O2 in London which has hosted the event every year since 2011, when Adele wowed with a show-stopping performance of Someone Like You. It has also overseen various expansions of The BRITs brand, such as the launch of the Classic BRIT Awards and the annual BRITs Week in aid of War Child. Other additions include introducing the Critics' Choice (now Rising Star) Award to highlight new UK music talent. Adele was the first recipient in 2008, while other winners have included Florence + The Machine, Rag'N'Bone Man, Sam Fender, Sam Smith and, in 2023, FLO.

While The BRITs has been televised by countless overseas broadcasters over the years, since 2014 it has been screened globally thanks to an agreement with YouTube. The deal was struck as part of the BPI's mission to establish the event as a global entertainment brand.

More recent innovations include the introduction of non-gender categories to further promote inclusivity and enable artists to be judged on their work and not who they are and how they identify, as well as an immersive BRITs experience with Roblox, which last year included a VIP party with a performance by PinkPantheress.

Another first happened this year, with The BRITs making its Saturday night debut. The live ITV broadcast secured its best TV ratings in three years with just under four million watching on the night, including a decade-high 54% share of 16 to 34-year-olds. The run-up to the event included Bring On The BRITs with Mastercard, a 30-minute special hosted by Vick Hope and Jack Saunders that was streamed across the official BRIT digital channels and unveiled the shortlists for 12 categories.

In addition, the annual BRITs Week also took place in venues in Bristol, Glasgow, London and Manchester, with performances from the likes of Beabadoobee, Frank Turner, The Hunna, Kojey Radical, Metronomy, Rina Sawayama, Sugababes, Years & Years and The 1975.

Having been one of the founding backers when it launched three decades ago, the BPI now also manages the Mercury Prize. This began in 2015 when a new broadcast partnership was announced with the BBC. Since then the winners have included Arlo Parks, Dave, Michael Kiwanuka, Skepta, Wolf Alice and Little Simz, who won with Sometimes I Might Be Introvert in 2022. That year, a hastily-rearranged ceremony was held several weeks after the event was meant to have taken place which, of course, had to be postponed at the very last moment following the passing of Queen Elizabeth II. Incredibly, all 11 artists who were due to have performed on the original date were available for the rescheduled one at Eventim Apollo in London's Hammersmith. The 2022 event also welcomed a new sponsor, leading mobile services provider Free Now.

MUSIC WEEK

Industry salute to its finest

First BPI Britannia Awards give official recognition to UK talent

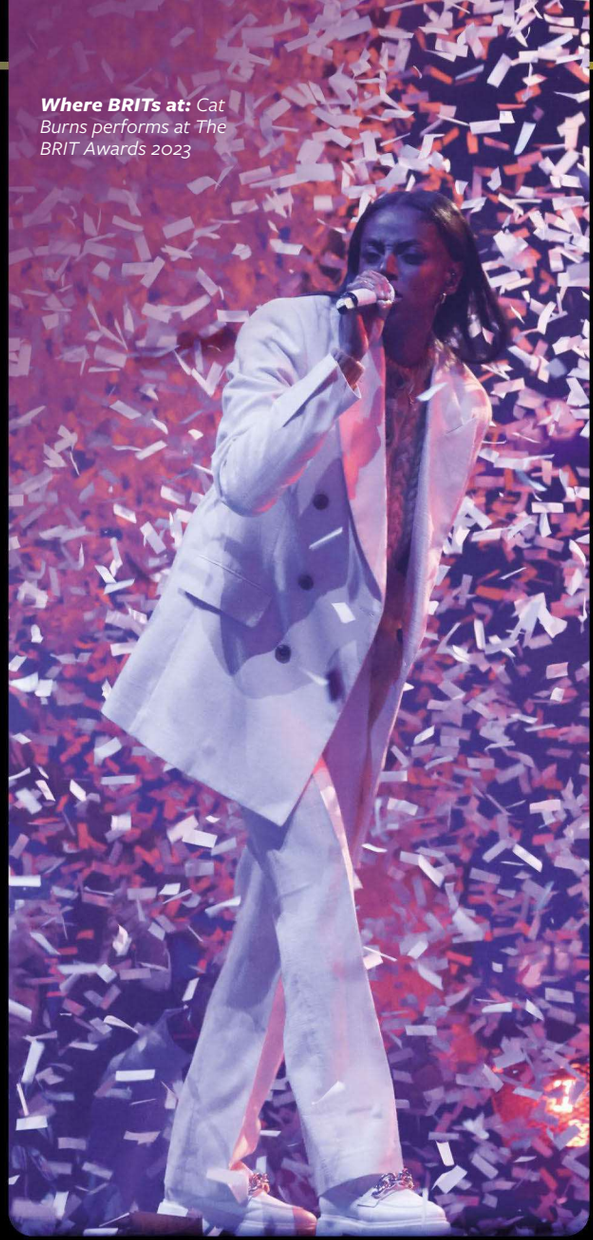
Contents

The single from the album

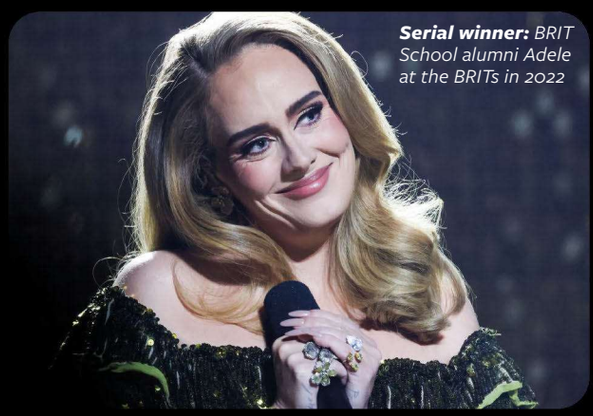
RCA

Among its other events, the BPI launched National Album Day with ERA to celebrate the UK's love of the album and to enable a national conversation around the format. Taking place every October, the annual event is held in conjunction with official audio partner Bowers & Wilkins and official broadcast partner BBC Sounds. Each year it has boosted music sales around the event, mainly through albums specially released by record labels to mark the day. A different theme has been adopted annually, including the 1980s, women in music, debut albums and for the 2023 event that will take place on Saturday, October 14, the theme will be the 1990s.

In 2020, meanwhile, the BPI signed a multi-year naming rights and content publishing deal with Outernet Global whose complex in London's Denmark Street takes in multiple venues, media spaces and a hotel. It includes showcasing content from BPI-related events such as The BRITs and the launch of The BPI Recording Studio. (PW)



***Where BRITs at:*** *Cat Burns performs at The BRIT Awards 2023*



***Serial winner:*** *BRIT School alumni Adele at the BRITs in 2022*

***The genuine article:*** *Welsh Music Prize winner Gwenno takes part in the Get It Right From A Genuine Site campaign*

# PROTECT & SERVE

**Defending its members' copyrights has long been part of the BPI's DNA...**

From the very beginning, anti-piracy – now called content protection – has been at the heart of what the BPI does on behalf of its members. Across the organisation's five decades this has included stopping the production and sale of illegal copies and bootlegs of physical releases, starting with vinyl LPs, eight-track cartridges and cassettes and, by the 1980s, CDs. This has resulted in countless raids in collaboration with police and trading standards, the seizure of a vast quantity of fake products, court action and convictions.

In its early years, the BPI fought a long battle against home taping when a burgeoning blank cassette market saw consumers make their own copies of recordings. The focus later switched to CD-Rs and online piracy, which the BPI first started tackling in the mid-1990s. Its efforts included the 2004 launch of an awareness campaign targeting what was then estimated to be the 7.4 million UK users of illegal peer-to-peer music sites, followed by a series of legal actions.

The BPI has also never shied away from standing up to the most powerful names and businesses to defend its members' copyrights. In the 1980s it fought a prolonged legal battle with Alan Sugar's Amstrad over a marketing campaign for a twin cassette deck system that the BPI said encouraged home taping. Two decades later, as the fight against piracy moved online, it mounted a successful High Court challenge against Stelios Haji-Ioannou and his EasyGroup over its EasyInternetCafés that allowed customers to download and burn unlicensed tracks onto a CD for £5. The service was shut down and the BPI won damages, legal fees and court costs.

Over the years, it has undertaken many legal actions on behalf of its members. One of its biggest victories came in 2012 when the UK High Court ordered five leading UK ISPs to block access to notorious illegal peer-to-peer site The Pirate Bay.

BPI's battles with piracy have taken many turns in recent decades, with stream ripping one of its current biggest targets. BPI was able to make a legal case and have stream rippers recognised as infringing entities, despite not directly hosting content. As a result, stream rippers are now globally delisted from Google Search, blocked by UK ISPs, and processed by the City Of London Police's Intellectual Property Crime Unit under criminal law.

The BPI has also sent more than 1 billion notices to search engines, making it the first in the world by Google for content delistings due to copyright. This has produced much cleaner search results, with users more likely to be pointed to official channels when searching for their favourite artists.

As part of its anti-piracy work, BPI negotiated changes to global policies with Google, Facebook and online advertising networks to demote illegal sites and cut their funding. In February 2017, the BPI and Motion Picture Association obtained Google and Bing's commitment to demote illegal sites following notices from rightsholders. As part of Creative Content UK (CCUK), it has also supported initiatives like Get It Right From A Genuine Site, a government-funded consumer education campaign to encourage consumers to value the creative process and to access content legally.

News

BPI faces court fights against file-sharers

Parkinson joins legends to receive Mits honour

MUSIC WEEK

BPI sinks 'biggest ever' pirate factory

Smith bends 'deaf ears' on CD prices

Home-recordable CDs set to make UK mark

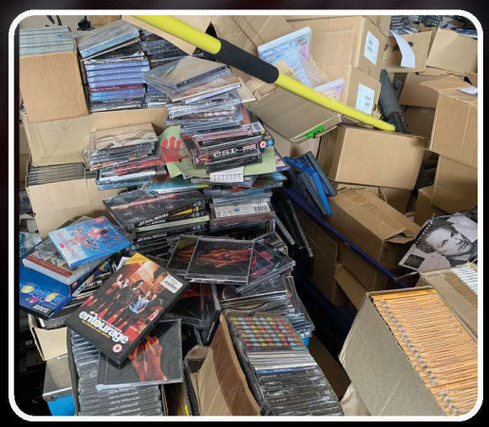
Lourie Hall exits Polydor

Gimme Fisher

I LOVE LIKE A RIVER

NEW SINGLE RELEASED 12 DECEMBER

While much of its content protection efforts are now focused online, there is no hold up in its pursuit of physical music piracy. This was highlighted by a BPI investigation that led to court convictions earlier this year and the confiscation of fake vinyl records worth more than £2 million. The case highlighted that music piracy is often linked to other forms of criminality, which in this instance concerned child protection issues. Other cases have involved crimes of violence and money laundering, where evidence provided by BPI's Content Protection Unit was key to criminal trials. In this recent case, four individuals pleaded guilty and received prison sentences and confiscation of the monies made.



***Counterfeit offensive:*** *A 2022 raid in Merseyside involving the BPI resulted in over 32,000 counterfeit CDs being seized, worth an estimated £170,000 to the music industry*

The BPI's Content Protection team continues to tackle unlicensed music distribution through a combination of enforcement, litigation and lobbying. It remains heavily invested in ensuring clean search results, blocking the most egregious websites, addressing steam ripping and disrupting the sale of unlicensed goods on both marketplaces and traditional retail. Increased emphasis is also placed on the protection of streaming revenue, the shift of piracy to mobile devices and mobile apps, leak prevention and response, regulation of platforms that might present licensing opportunities, and the disruption of unlicensed vinyl pressing at source.

As the world is increasingly embracing the metaverse, Web3 and AI technologies, the BPI team has been conducting research on the risks associated with this new reality to support the creation of a solid IP protection framework. (PW)

**PHOTOS:** TyneSight Photographic Services, JM Enternational

***Community spirit:*** *Mo Gilligan visits The BRIT School and (below right, top to bottom) George Ezra and chairman/CEO of Sony Music UK & Ireland Jason Iley drop in at The BRIT School in 2018, The Queen at The BRIT School in 2002*

# YOU RAISE ME UP

**It's not all lobbying, glamorous events and anti-piracy strategies – education, community and good causes are also synonymous with the BPI's history...**

One of the most enduring legacies of the BPI's past 50 years has been The BRIT School, which it helped launch more than three decades ago. Now established as the UK's leading performing and creative arts school, its alumni includes Adele, Amy Winehouse, Cat Burns, Jessie J, Katie Melua, Loyle Carner and many more.

At the start of its golden anniversary year, the BPI announced in January it had put in an application to the Department For Education's free school funding process (Wave-15) to open a specialist creative school in the North of England. The planned school in Bradford is inspired by The BRIT School's successful model. It will be aimed at young people looking to pursue a career in the creative sector and is a collaboration between the BPI, Sony Music, Universal Music, Warner Music, The BRIT School and the Day One Trust, which runs games design, music, film and television college ELAM (East London Arts and Music) and The London Screen Academy.

The bid submitted for the school is the culmination of long-held ambitions by the BPI and its members to create a specialist creative school outside London and South East England. If approved, it would be only one of 15 to be granted funding through Wave-15 and would be projected to open in 2026.

The BRIT School has been one of the main beneficiaries of The BRIT Trust, The BRIT Awards' charity. It has distributed around £28 million since it formed in 1989, including supporting ELAM. One of its key events is the Music Industry Trusts Award (MITS).

With another eye on nurturing future talent, the BPI launched the BRITs Apprentice Scheme in 2018, providing support in each round of funding for 10 individuals of all backgrounds across the UK, with an opportunity to undertake a 15-month paid placement with an independent record label or music company.

Over the years, the BPI has stepped in at times of crisis and emergencies. When a fire burned down Sony DADC's Enfield distribution centre in the summer of 2011, it worked with its independent and major record company members to put together a fund to help indies who had lost stock in the blaze. Then, in the wake of the pandemic, BPI launched a £1.5 million fund backed by UK labels, PPL and DSPs to help artists and the wider music community impacted by Covid-19.

A key ongoing priority for the BPI is addressing equity and diversity issues in the music industry. The BPI Equality & Justice Advisory Group (EJAG) was set up following the murder of George Floyd in 2020. It is made up largely of industry executives of colour with a background in music and media. Its purpose is to advise and challenge the BPI on issues focused on race and gender to further support and promote equity and inclusion. Around the same time as EJAG's launch, the BPI signed up to the UK Music Diversity Taskforce's 10-Point Plan to more actively promote equality and inclusion within the music industry.

The BPI is also focused on environmental and sustainability issues. In 2007, it became part of Julie's Bicycle. The pan-industry consortium, whose mission is to address climate change and environmental issues, has worked directly with the BPI to undertake carbon audits of The BRIT Awards. (PW)

***Cheque this out:*** *Max Lousada (CEO, recorded music, for Warner Music Group) with Loyle Carner and Shaun Springer at the 2016 BRITs*

MUSIC WEEK

Quality equals quantity at Our Price

RCA rises and shines for BMG

BPI invests in future with school for talent

Copyright test case reaches UK

TEN CITY 'FOUNDATION'

'THAT'S THE WAY LOVE IS'

***Swift delivery:*** *Taylor Swift being presented with a BPI certificate for her blockbuster album 1989*

***Claim to frame:*** *(above) Gregory Porter and (below, L-R) Katie Melua and Emeli Sandé pose with their respective BPI certificates*

# LIVING BY NUMBERS

**Across the last 50 years, the BPI has celebrated the industry's achievements via sales awards, overseen a revolution in the weekly charts and more...**

In its first year of operation, the BPI launched the UK music industry's first accredited sales certifications with Platinum, Gold and Silver awards to recognise the commercial success of singles and albums. When introduced in 1973, these were initially awarded based on monetary sales, but this later changed to units sold. Streaming success is now reflected in the calculations, while awards are additionally given to music videos.

In another industry first, in the mid-'70s the BPI began compiling and reporting UK recorded music sales and revenue figures. Previously, the only industry numbers available were put together by the Department of Trade and Industry. This began with tracking unit sales and revenue of vinyl, cassettes and eight-track cartridges, but along the way has expanded to include the likes of CDs, videos, digital downloads and streaming. For nearly five decades, the BPI has annually published the All About The Music yearbook housing a wealth of industry stats and data. The 2023 edition came out in April.

The decade after sales awards debuted, it ushered in an electronic revolution in how the UK's singles and albums chart were compiled each week, with the introduction of data collection machines in record shops to accurately capture what they had sold. This change with Gallup happened in 1983, nearly nine years before Billboard in the US made a similar move – dispensing with compiling its weekly charts by calling stores to find out what they had sold and instead using Nielsen SoundScan (now Luminate) to begin electronically tracking sales data.

music week
BPI backs official CIN chart
Scots go for own top 40
MCA closes to Beatles deal
WINGED

Over the last five decades, the BPI has overseen the compilation and publication of the UK's weekly singles and albums charts, as well as other charts covering sales and streaming. This has involved various partnerships down the years, including CIN (Chart Information Network), and culminated in a joint venture with what is now ERA (then retail association BARD) for what became the Official Charts Company. Through this JV, the UK has the world's fastest and most sophisticated charts.

Since 2020, the BPI has also run the Music & Tech Springboard programme, which provides collaboration and networking opportunities for a growing global community of innovative music tech startups. Springboard members have created cutting-edge solutions across a range of categories including generative AI, gaming, artist and creator services, distribution and direct-to-fan marketing.

During the last week of March, Music & Tech Springboard staged a series of online events called Meet The Market Pitch Webinars where a different Springboard member presented their music tech service for five minutes each day across the week. A second round of webinars will take place in early summer and will feature a different selection of Springboard startups. (PW)

## ONE IN A BILLION

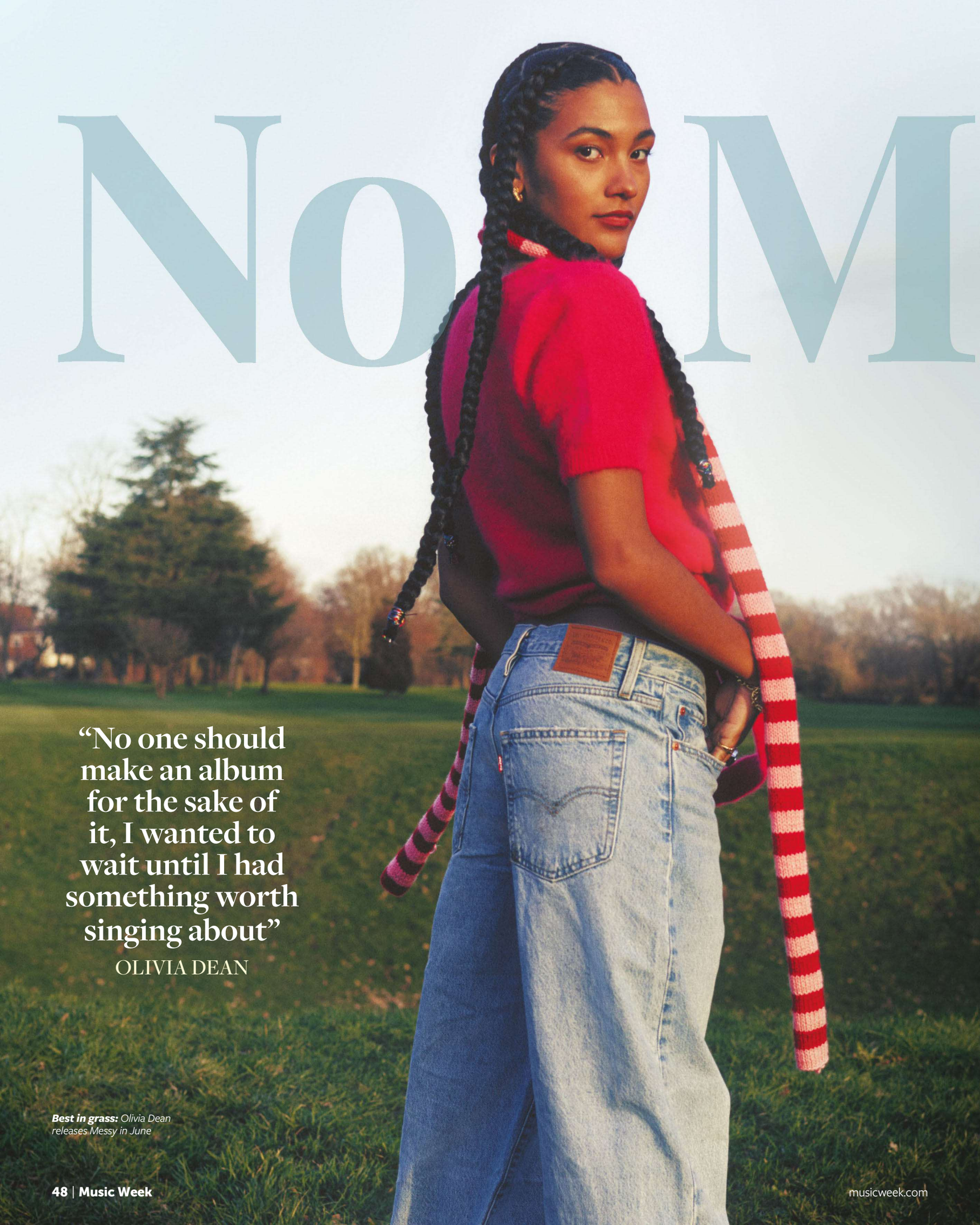
This year sees the launch of BRIT Billion, a new award designed to recognise British talent that has hit remarkable heights commercially.

Reflecting the ever-changing way music is consumed, this spring the BPI will launch BRIT Billion, a prestigious new award that will recognise artists whose music has surpassed one billion UK streams across their career. It will run parallel to the existing BRIT Certified scheme of Platinum, Gold and Silver awards and will use Official Charts Company data.

Set to launch 50 years after the BPI introduced sales awards for singles and albums, BRIT Billion represents the first significant upgrade to the certifications programme since April 2018, when it was rebranded from the BPI Awards to the BRIT Certified Awards. This will be the first time in its five-decade history that the certifications scheme officially recognises an artist's combined success across multiple projects. The one billion career total will include tracks an artist has appeared on either as the principal performer or as a featured artist, as credited by the Official Charts.

The BRIT Billion award has been created by Gaudio Awards who also produce the acclaimed OCC No.1 Awards. It features the iconic BRITs 'B' and an encapsulated BRITs statuette, which will be personalised with the artist's name. Also available to label and management teams, the award will celebrate their valued contribution towards an artist's career success. (PW)

PHOTOS: JM Entertainment



**“No one should make an album for the sake of it, I wanted to wait until I had something worth singing about”**

OLIVIA DEAN

***Best in grass:*** *Olivia Dean releases Messy in June*

# essing

Next month, the arrival of **Olivia Dean**'s debut album will come as a watershed moment in a compelling British breakthrough story. Ahead of the release of the genre-blending **Messy**, *Music Week* meets the London artist, alongside **EMI**'s **Rebecca Allen** and **Yo&Co**'s **Emily Braham**, to talk categorisation, destroying the industry "boys' club" and the value of playing the long game...

**WORDS:** ANNA FIELDING **PHOTOS:** PETROS

Looking at Olivia Dean, you'd be forgiven for thinking that she has it all figured out.

Heading into the release of her debut album Messy (out June 30 via EMI) she appears every inch a pop star about to break, with more than two million monthly Spotify listeners, 1.7m TikTok likes and a growing array of heartfelt hits in waiting. Glowingly covered in the press from The Sunday Times to Gal-Dem, she's also a brand ambassador for Chanel and appeared at Paris Fashion Week swathed in its signature tweed and pearls alongside French supermodel Caroline de Maigret.

And yet, according to the 24-year-old, things are not always as they seem.

"Look, I think I am flawed," she begins, talking to *Music Week* from her South East London bedroom. "I am an anxious person, as I think everybody is these days. For my generation and those slightly younger, I hope we discover that everything is not what meets the eye. Life isn't this perfect thing that we sometimes paint it as. Seeing everything [appear] perfect can make you feel really, really shit about your own life, I feel that sometimes. I hate that so much for all of us. I hope that people listening to my album will realise that we're all imperfect."

Rebecca Allen, co-president of Dean's label EMI, says that Dean's candour sets her apart.

"Olivia is a very honest artist," she says. "There's something so caring and kind and thoughtful about her."

Today, Dean is sitting cross-legged on her bed, hair back, headphones in. There is a Chanel poster stuck to the wall behind her. Is that you, we ask, the perfect girl in the image?

"Oh my God, it is *not*!" she says. "I've had this for quite a while, before I had anything to do with Chanel. I just liked it. But then I ended up wearing the same outfit and sitting on the same sofa as the model, which I couldn't quite believe. I like to keep it on my wall as a reminder that you can do anything."

She moves the camera to show something that is of equal importance to her, tacked above it. It's a humorous cartoon postcard with the caption, 'Dogs move in mysterious ways'.

Her album – which peeks behind the idea of perfection – is appropriately called Messy. The starting point, she says, was visiting the Life Between Islands exhibition at London's Tate Britain. The show opened in December 2021 and used art to explore the relationship between the Caribbean and Britain, from the 1950s until the present day.

"For a long time the album was going to be called Islands," says Dean, whose mother is Jamaican-Guyanese. "I felt very seen, [through] that cross-pollination with the Windrush generation and Britain. Because I feel *very* British and I feel very much from East London, but also kind of not. And then I started looking into the imperfections and the beauty in the crossover of things. I wanted the album to feel really accepting and warm."

There is a great deal of warmth to Messy, both lyrically and sonically. Dangerously Easy is a generous address to an ex, the bright, effortless I Could Be A Florist would have been a perfect fit on the soundtrack to hit South London rom-com Rye Lane, while the title-track features Dean making hand-trumpet noises, a placeholder sound that stayed on the final cut and that adds a lo-fi charm.

> **"It's emotional, because we've seen the journey Olivia has gone on, both in her career and personally"**
> REBECCA ALLEN
> EMI

"I wanted the messiness to apply to genre too," explains Dean. "There are some Motown moments and some indie inflections and it reflects me feeling extremely messy as a person. It's not very clear cut, it's about one thing and it's about lots of things."

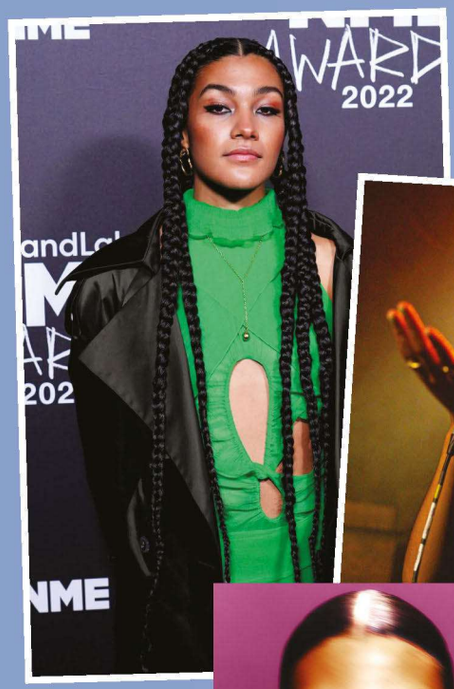
The mix of genres was far more than a creative accident, rather it functions as a message to the music industry at large.

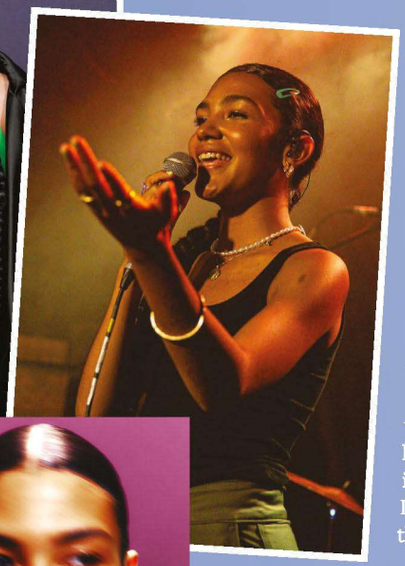
"It's a massive fuck you to genre," the singer explains. "And it's a massive fuck you to... Well, I haven't actually spoken about this very much, but a good friend of mine, Rachel

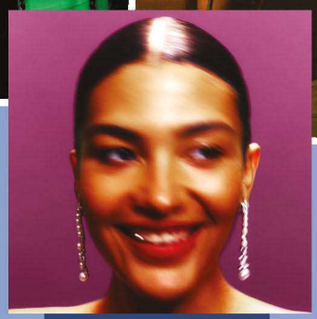
Chinouriri, wrote a big post [online] last year that was essentially saying, 'I make indie music, even though I'm a Black girl. Listen with your ears, there's no R&B here.' I just thought that was so powerful."

Dean says that misclassification is a significant problem, citing Messy's first single UFO – which debuted as Clara Amfo's Hottest Record on BBC Radio 1 in January – as an example.

"The same thing does happen to me," she says. "UFO has an Imogen Heap vibe and there's no drums on it, so where's the rhythm? It's vocoder and guitar and it made the cover of a UK R&B playlist for a streaming platform. I was furious, because if I was white, you wouldn't say that. I did struggle, at the beginning of this process, with the fact that some people wanted me to make more 'urban' music, whatever that means. And it just didn't come naturally to me. I love lots of different kinds of music, as most people do."





"It's a misconception we've come up against a lot," says Emily Braham of Yo&Co, Dean's manager from the beginning. "Olivia gets compared to other Black or mixed-race artists when there's no similarity in genre or sonically."

Dean grew up in North East London ("It's actually Highams Park, but no one has heard of Highams Park, so everyone ended up saying Walthamstow, which is close enough I guess"). At first she attended school locally, describing herself as "that girl who always wanted to sing in assembly", but later transferred to The BRIT School, sleeping through her long commute across London and revelling in the school's atmosphere. Her mother, Christine, was a family law barrister before becoming the deputy leader of the Women's Equality Party.

"She has a drive like no other," Dean says. "She's one of those people who will decide she wants to do something and then do it to the highest level. She wanted to get into politics, thought about Labour but then found the Women's Equality Party, got involved, attended a meeting and then the next thing you know she's the bloody deputy! It's so inspiring and we're very aligned in our beliefs."

Family is a big part of Messy, which closes with Carmen, a song about Dean's grandmother who emigrated to Britain from the Caribbean. It's the track she's most proud of, she says, "and I still can't listen to it without getting teary, so we'll see how it is when I do it live."

Indeed, Dean and her grandmother shared a bedroom when Dean was a child.

"I really admire her," she says. "I have so much gratitude in my heart for her. I wouldn't be here without her. There are lyrics in that song I'm really proud of. There's the image of transplanting a family tree, which she did, and now I'm here and I'm carrying the seeds and sowing them. I'm really proud of that as a metaphor because although it's very specific to me, it's also a relatable thing for other people because we've all got grannies and we're all carrying our granny's legacy."

Her grandmother hasn't heard the song yet; Dean plans to wait until she has vinyl copies of the record to play it to her.

"Then I can sit with her and explain [the song] and show her the physical record, because she doesn't give a shit about a file on my phone," she says. "I think it will be more meaningful for her in physical form."

Do you think she will cry? Will your mum cry?

"I don't know... I mean, I'm not really a crier. I'm a private crier. And I think maybe they are too."

## ROLE CALL
### MEET TEAM OLIVIA DEAN

**Management:** Emily Braham (Yo&Co Management)
**Label:** EMI
**CEO & chairman:** David Joseph (Universal Music UK)
**Co-president:** Rebecca Allen & Jo Charrington (EMI)
**MD:** Lucy Dann (EMI)
**A&R:** Jordan Jay (Karma Artists)
**Marketing:** Sarah Howell (EMI Records), Connie Meade (Lunar Sea)
**Digital Marketing:** Kelly Allwood (EMI)
**Creative:** Rory Dewar (EMI)
**International:** Holly Shaw (Universal Music UK)
**Commercial:** Andy Knox, Alex Bingham, Marisa Hemson (EMI)
**Agent:** Summer Marshall (CAA)
**Print & Online Press:** Katie Pilbeam (Inside Out)
**Radio:** Joe Dodson (All Ears)
**TV:** Flossie Easthope & Helena McGeough (EMI)

Olivia Dean's music industry journey started before she left school. Emily Braham was watching a BRIT School showcase and felt that the teenage Dean was the artist who stood out most from the crowd.

"It was kind of like love at first sight," says Braham. "She walked out and told this terrible joke while the drum kit was being set up. And then sang this original song that she had learned to play the timbales specifically for. She was instantly captivating. Back then, I couldn't get directly in touch with her because she was 17, so the school had to ask her if she'd like to get in touch with me. We met for coffee and instantly connected because we have a similar ethos and ambition."

Compared with the trajectory of many young artists, Olivia Dean's has been a relatively slow burn. She has been working with Braham for seven years and her first single, Reason To Stay, came out in 2018. In 2019, she released the EP Ok Love You Bye with AMF Records, which was then part of EMI.

"I'm still proud of that," she says. "I don't look back and cringe... I can hear a correlation between the title track and Carmen. Carmen is the aunty to that song, but she's so much more developed and rich and more deeply emotional, but I was exploring that sort of sound palette. You've got to try things out. Sometimes you've got to let the tap run a bit dirty before it goes clear."

Her early live experience came from touring with Rudimental as a backing vocalist in 2017, a plan devised by Braham to help Dean gain experience on the road as a performer. The band have described Dean as "our little sister".

"It was a crazy time," she says. "I was fresh out of college and hadn't really played in front of other people, but it was lovely."

This year should be the point when the various strands of Dean's career come together to propel her into the mainstream.

"I want to be accessible," she says. "I want my music to be understood and to reach people."

Braham says this ambition has been there since they first met.

"She told me she'd like to make an album, play Glastonbury and be on Later... With Jools Holland," she says. "And this year will be when she completes all those dreams."

The mood is positive inside EMI too. Rebecca Allen has been looking forward to releasing Messy ever since her appointment in the summer of 2020.

"Because of the pandemic, I started getting to know people by doing individual Zoom calls," she says. "And when I asked which artist people were most excited about, Olivia's name came up again and again. I'm so proud we're putting this album out. It feels emotional, because we've seen the journey this young woman has gone on, both in her career and personally."

'The journey' is a popular concept in music these days, but for Olivia Dean, the word carries genuine meaning, and she is glad she waited until now to make an album.

"I could have probably pieced one together," she says. "I write a lot of songs, although some of them are terrible. I don't think you should make an album just for the sake of it, because who cares? I wanted to wait until I had something worth singing about."

For all her avowed messiness, Dean is clear about what she feels works for her. She's an artist who feels truly at home on stage, but has a distinct dislike of social media.

"I'm a pretty old soul," she says. "I like live gigs, I like doing stuff with bands and I don't like TikTok. I would never post a video of me talking into my phone because it creeps me the hell out."

PHOTOS: PA Images/Alamy Stock Photo, ZUMA Press Inc.

***Touch the sky:*** *Olivia Dean and (opposite page, clockwise from top left) at the NME Awards last year, on stage in Sheffield in 2021, the Messy cover*

**"It's not even about executives being women, if the men just aren't weird then we'll be fine"**

OLIVIA DEAN

**“I’m a pretty old soul, the idea of posting a video of me talking into my phone creeps me the hell out”**

OLIVIA DEAN

During the pandemic, this presented a problem for an artist who was just starting make in-roads in the industry.

"I kept saying to Emily, 'I don't want to be an influencer,'" says Dean.

That meant the team had to put their heads together to find another way.

"We had to really think about strategy and have Olivia think about that too," says Allen. "And she did lean into social media, but it came from a very live perspective."

The solution, in the end, was what Dean and her team now refer to as 'the yellow truck tour'. Dean travelled the UK, sponsored by the shoe brand Clarks, playing socially-distanced gigs for whoever happened to be around from the back of a bright yellow truck with her name painted on the side.

"We drove to Cornwall and played for 10 people in a beach bar, we drove to Somerset and played for three people in a prawn restaurant," says Dean. "It was fun, I hadn't actually seen much of the UK, I'd never been to Manchester, for example. It was a weird time, but what we were doing was cool."

It was a win for audiences who were hungry for diversions during lockdown.

"It was a fantastic content idea for her and we built audiences through that," says Allen, adding that EMI has kept to a similar strategy since.

"Recently, there was a clip from Brazil with just Olivia and a guitar on a balcony, we also filmed her at The Jazz Cafe in Camden and a clip of her singing The Hardest Part went viral. We knew there was something about the in-person moments with Olivia that we had to capture to drive social growth, and it worked."

Allen says that engagement was so great that, last year, Dean only released one track and sold out Koko and The Roundhouse.

"She was building this audience by putting out very little, but it was quality content," Allen says. "Her streams and social growth kept going up, The Hardest Part [Dean's biggest track on Spotify with 36 million streams] was the hardest working asset ever. What that one piece of music did for Olivia was phenomenal."

Dean's preference for an old-school approach also showed up in the making of her album. She chose to work on it with just one other person, musician and producer Matt Hales.

"From a young age, I've had it in my head that this is how you make an album, you write the songs, find a producer, get a band and then record it," she says. "I didn't want to do it over email with people in America and all that stuff. I thought, 'Who could it be?' but it obviously had to be Matt. We work really well together and I've learned a lot from him. So I said, 'Matt's doing it, guys.' I'm very stubborn. No one could tell me otherwise."

"We've never forced her to work with anybody," says Allen. "And, in fairness to Olivia, she would always push back on things that we suggested that didn't feel authentic to her. So we allowed her to be herself, gave her time and patience to discover who she is, to experiment and write and create. She wanted to make *this* album and we allowed her the space to do that."

Dean worked at Hales' studio in Bath, staying in a Travelodge.

***Mess is more:*** *Olivia Dean at The BRIT School with Jo Whiley in 2016 (top) and on the road in 2021 (bottom)*

**"At 17, Olivia was instantly captivating... It was love at first sight"**
EMILY BRAHAM
YO&CO

"It was Travelodge, sleep, go to his place, write," says Dean. "No sightseeing, very professional."

She hopes this approach, combined with her steady ascent, will result in an album that stands the test of time.

"I want it to be good fuel, like good bread or muesli," she smiles. "I don't want to be a Tangfastic and fizzle and be sexy for a second and then go away. I think about albums like Carole King's Tapestry, or The Miseducation Of Lauryn Hill – and I'm not comparing my record to those fantastic records – but the way that you come back to them, and they're just there for you. I would love my music to be that for people."

EMI takes a similar view, with Allen emphasising that the label sees Dean as a career artist.

"This is an important album, but it's certainly not the last album she will ever do," says Allen. "Allowing Olivia to grow, develop and explore is going to be a theme that continues through her career with us. She is going to be around for a very long time."

Manager Braham echoes that sentiment.

"I think it's really important to build an artist fully, build a dedicated and substantial fanbase and have a consistent high level of output," she says. "Instead of having one big break, it's about building a really good business and catalogue of music."

Dean is also supported by Jordan Jay, the A&R who originally signed her. Their working relationship paused when AMF Records left the EMI stable and Dean was moved to the main EMI label. Jay, who now runs Karma Artists Management, is on board as a consultant A&R, which has made Dean very happy.

"I love Jordan, and I'm really proud of the record we've made together, he's been so helpful," she says. "Then there's Jo [Charrington, EMI co-president] and Becky [Allen], two women at the head of the label. So, thank you very much, that's cool, that's a godsend."

Dean clearly appreciates all of the people around her and views projects like Universal Music Group's scheme to get more women into A&R as a positive and a chance to break down the industry "boys' club".

"I would love to see it," she says. "But also, just men that aren't weird. I don't even think it's about them being women. I mean, I love working with women and the majority of my team are women, but if the men just aren't weird then we'll be fine."

Moreover, Dean has plans to change the business herself.

"I personally have just decided to build my own club," she says. "I have a lot of amazing women that I work with, and some amazing men too. But the men I'm referring to when I say boys' club, I think we all know what I mean. There are the people in the industry that are cool and have integrity and actually care about music, so we've got to wait for these other people to get fired. Then when we hire people, they'll be really cool and respectful and won't say inappropriate things that are 'just jokes', but it's not a joke."

As her streaming numbers rise, the bookings line up and the international markets start to pay attention, it's clear that the team around Olivia Dean take her very seriously. But before the campaign reaches fever pitch, she reveals that any precious downtime will be spent knitting, to keep her hands and brain occupied, and riding her electric bike around her home city.

"I've become that person who has a speaker attached to their bike," she smiles as we say goodbye. "It's not too loud and I reckon you'd be lucky to pass me, because I'm playing really good music."

**PHOTOS:** ZUMA Press Inc., PA Images/Alamy Stock Photo

"Live music needs to have a look at itself and think outside of arena shows and festival headliners"
OLLY BENGOUGH

# CA C

# MIDEN ALLING

**Koko**'s grand reopening was derailed by fire and the Covid pandemic, so when the Camden mainstay returned boasting extra performance spaces, a new members' club and more, eyebrows were raised. One year on, *Music Week* meets CEO and creative director **Olly Bengough** to discuss independence, breaking acts, the future of live venues and how his team are navigating one of the toughest times in history for the sector...

**WORDS:** ANNA FIELDING **PHOTOS:** LESLEY LAU

When I took over, the Camden Palace was on its knees," says Olly Bengough, CEO and creative director of Koko, of his venue's former incarnation. "People forget that, at that point, there was no Roundhouse in Camden and the Palace hadn't had any live music for over 10 years. It was a challenge to take on the theatre and turn it around."

Bengough is speaking from one of the softly-lit workspaces in The House Of Koko, the venue's new members' club. Sitting comfortably in one of its many plush chairs, he is clearly proud of the space, which has been open for a year. It's a different beast from the old Koko, and – for those who remember – it's an astronomically long way from the Palace, which hosted Madonna's first UK gig in 1983. The Queen Of Pop returned for her Confessions tour in 2005, hanging what was then the world's largest glitter ball from the ceiling (it's still there, with a new rose gold sheen).

Bengough originally purchased the venue back in 2003 and quickly established Koko as a totem of London's live scene. After years of success, it closed for refurbishment in 2019 and a fire in 2020 delayed its reopening, which finally came in April last year.

"Just getting the doors back open has been quite a big challenge," says Bengough, puffing out his cheeks. "But to reopen a building of this size and launch three venues within it, as well as facilities for multimedia broadcasts and streaming and content... It's exciting and in the last year we've hosted over 1,000 artists in the building."

Walk around the place now and the first thing that hits you is its sheer size. There are passages and concealed doors, terraces and a penthouse. There are kitchens and bars, giant stages, tiny stages and even tinier vinyl listening booths. It also smells great, which is certainly new.

Part of Koko's makeover included an ambitious expansion, blending the existing theatre with the neighbouring buildings; the former Hope & Anchor pub and a space which was originally built as a piano factory in 1800. The additional room meant Koko could expand up as well as out.

The new House Of Koko members' club comprises various spaces for working, eating and drinking alongside Ellen's, a small performance area with the feel of a jazz club and a carpet featuring a pattern of smouldering cigarettes. There's a recording studio upstairs, while Cafe Koko, on the ground floor, hosts emerging artists. Next to that is the 1,500-capacity main theatre, which can now be reconfigured to create a more intimate space, the Fly Tower, which makes use of original architecture uncovered in the restoration.

It's a dizzying spread that has turned heads across the business.

CAA's Emma Banks tells *Music Week* that she has never seen a private members' club and a music venue coexist like Koko does.

"The crossover, particularly for the late night electronic sets at the weekend, is a big success," she says. "In the last 12 months, Koko has the dubious honour of being the place I got home latest from!"

Forever Living Originals' founder Nathan Burke, whose client Cleo Sol played Koko last June, is a regular at the club and says he's, "Thrilled to be a

***House rules:*** *The main Koko theatre (top), the new roof terrace at House Of Koko (bottom) and Knucks and Stormzy on stage (opposite page)*

part of a buzzing family in a venue like nowhere else in the city".

Understandably, Bengough couldn't be prouder.

"We've proved everything we wanted to prove," he smiles. "It's great to have Cafe Koko as a grassroots venue, to be able to break new talent from. That was such an important part of the vision, to transfer the culture of Koko – which we've worked on over 20 years of supporting musicians and breaking dynamic artists – to an even smaller venue that also champions unsigned artists."

The CEO points out that Gabriels and Olivia Dean both went from playing Ellen's to selling out the main theatre, and reels off a list of breaking artists including Black Sherif, Sarkodie, Matt Oakes, Jayden Glover and Asha Gold that Koko has supported.

He also makes the point that Koko's bookings have been "more dynamic than ever". More than 100 emerging acts have played in the Cafe (which has also hosted a Nicki Minaj meet and greet and Stormzy's birthday party), Central Cee, Cleo Sol, Knucks, Tems and more have graced Koko's main theatre and its new weekend electronic nights have welcomed the likes of Jon Hopkins, The Blessed Madonna and Jayda G.

Beyond the music, Koko has signed partnerships with YouTube Music and cryptocurrency platform Luno, as it steps up its Koko Studios offering. Clearly, there's much to discuss as Bengough settles down to reflect on life at Koko one year on from its grand reopening...

**Let's start with a tough one. What has been the biggest challenge of the last year?**

"Well, just getting back open was a challenge! But then you also have to train up so many different types of people to operate a building like this. There's people doing sound, production, filming, streaming, broadcasting... Then there's the hospitality side, the chefs, the bar staff, the mixologists. We have the music team, looking at curation and doing a brilliant job, looking for the best artists from the world over. There are over 200 people we need to run the building. Then the other big challenge is costs. Our energy costs have increased five-fold, plus there's wage inflation, insurance premiums for buildings have gone up. It's a bit of a mini assault for hospitality venues."

**Now that you've added different performance spaces, what extra challenges has that brought?**

"It's a lot of work, so you need good people. You have to have a good production team and Koko wouldn't be Koko without ours. They deserve a lot of credit and it's backbreaking work. There are people loading in at 12pm, then soundchecks in the afternoon, a performance at 9pm and then breaking down at midnight. The production team is five people and then there are six or seven on the music team. Between them, they get everything right, from booking to organising the venue, sorting riders and production values and talking to management."

**How have the issues that are affecting live music in general made it tougher for Koko?**

"It is a tough time, because costs are so big for touring. It's hard for bands. It's certainly hard for grassroots artists, we've lost [so many] grassroots venues. That's one of the reasons we built the Cafe. I think live as a whole has to look at itself and think outside of arena shows and headline festival acts. How do we look after the future of music if we don't have smaller venues? We are in a recessionary period and people don't have as much money for things like going out, but I am pleased to say that at Koko we are still selling out the shows."

**What do you think emerging artists need from venues?**

"A good platform with good sound, because the sound is everything. And, aesthetically, you want a good environment. The old boozer is still rock'n'roll and has its place, but not everyone wants to see live music in an old boozer. You also need your venue to feel authentic to the community that's using it. Artists want to play in places that are also championing other artists. We also want to provide a safe environment for everyone who wants to come and see them. With our Cafe, young artists also have a space to stream their shows out online. They can come here and perform, but they can also stream live to YouTube. Bisa Kdei came in from Ghana and played the Cafe, but the livestream was being viewed by people in Ghana. I love the fact we can provide that."

**Does the streaming capability give the venue as a whole an added appeal for the industry?**

"Yes, I think so. Look, if someone wants to come and play an analogue show, that's great. We'll keep it simple and look after you and make sure it's an incredible experience. But for other artists, we can produce content. We've got our own team in-house at Koko Productions. We recently shot with Olivia Dean in the penthouse and created content, and for her album launch we did a 10-camera shoot on the main stage. I think we're totally unique in being able to provide artists with a space for a great physical experience, but also somewhere to create really valuable content, and that doesn't even have to be live. We filmed the Arcade Fire show in-house and that ended up on Amazon Prime."

**Why was it so important to offer extra content services?**

"Music is about attitude and innovation. I've had Koko for 20 years, but what are the next 20 or 30 years going to bring? It's a journey of working with musicians and creating culture. So it was a case of asking ourselves how we could make it dynamic. How could we help the artists? And part of being an artist these days

**PHOTOS:** David Levene, Koko

"We put on a Knucks show, gave away a bitcoin, Stormzy appeared and the whole thing streamed live"

OLLY BENGOUGH

"Old boozers are still rock'n'roll, but not everyone wants to see live music there"

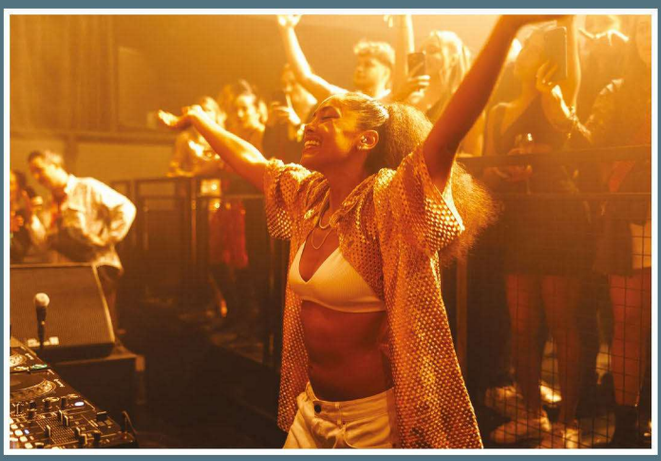
OLLY BENGOUGH

is using different channels to tell stories to your fans. Content is just going to get bigger and bigger and artists are going to start monetising it in different ways. There will be live, merch and then a strand of additional IP around live events."

**Does the industry appreciate all you've done since reopening?**
"They know that we'll champion new talent, they know that we'll take risks and they have known those things from when we were open before. You've got to remember, we have a long history of championing people that are trying to do interesting things here. People come to us with what they think are the best new emerging talents. A lot of the tastemakers love working with us, so it's not always about what we do. It's about our ecosystem of working with a lot of great tastemakers, who feel comfortable because we are one of the only truly independent key venues."

**The addition of the Koko Electronic club nights has dovetailed with significant mainstream impact for UK dance music. How do you see Koko's role in that?**
"I don't really think about Koko in terms of other clubs, it's broader than that. On a good month we'll be doing 30 shows in the theatre with 50,000 people moving through. What I love is that we go across every genre of music. We'll do electronic, alternative, indie, rap, rock, Amapiano... I see Koko as being in the epicentre of music globally. That's what we believe in and we want to curate. Our new Friday nights have been about an evolution from the old Koko. The challenge was to programme every Friday and Saturday night and have the electronic programming be as strong as the live. We've hosted some of the best talent coming out of the Afrobeats and Amapiano scene, artists like Jyoty and Jayda G, acts from Paris labels like 99Ginger. Then we looked at who's playing globally, in Ibiza or at Burning Man. We booked in Pixum, who's incredible, Diplo and then in February we had Kerri Chandler doing a one-month residency celebrating Chicago house."

**You described the booking policy since reopening as more dynamic than ever. What exactly makes you say that?**
"One example is that we had someone within the team, Shafiq Nsubuga, who is great, come in and say, 'I've got some ideas to break talent out of Africa in the Cafe, would you listen?' He worked in the shop, he wasn't a music booker. We're like, 'Okay, let's hear them.' Then he started bringing in artists and that's organically evolved and we've had gigs from Lojay, Pheelz and more. It's a perfect example of us taking chances on the team and building an environment where people can feel good about coming forward. Shafiq has gone on to promote many more shows and become part of the music team. I think that, in music, if you're not independent and everything's about commercial viability, you can't take risks. Whereas at Koko, of course we want to be commercial, but with that we're always trying to take risks."



***Stealing the show:*** *(Top to bottom) Jayda G, Cleo Sol and Olivia Dean are among the acts to play Koko since it reopened*

**Why else is it important for you to remain independent?**
"Koko works so well with so many different people. Every other venue of our size in London is owned by a corporation, so to do this for 20 years is quite something. I give a lot of credit to people at Live Nation and AEG and then there's Communion down the road. Working with them, the labels and big platforms like YouTube Music all plays a part. Then there's Luno, our blockchain partner, with them we were able to put on a Knucks show where we gave away a bitcoin, Stormzy appeared and the whole thing was live on YouTube. We've partnered with Guinness to take Kojey Radical and Rachel Chinouriri to New York and now we're looking at taking people to Paris, Nashville and LA. We're bringing in brands and content to help artists. We've also worked with the UK Music Diversity Taskforce, and 5% of our membership fees go to our Foundation to support emerging artists and social inclusion."

**Do you think the government does enough to support live music?**
"That's a good question. They do support the arts, especially in terms of the Royal Opera House and other cultural institutions, and it's a good thing that those places get money. The government certainly loves to talk about music. Look at the London Olympics [in 2012], there was music all through that, telling the world about our history. Do they do enough? I can't tell you. I can tell you that we've never received a penny. But that doesn't mean they haven't done enough for live music."

**In terms of safety, another landmark London venue has been in the spotlight following the crush at the Asake show at O2 Academy Brixton last December. How did that incident make you feel?**
"Well, you have to be fair to Brixton, they have a long history of running events really well. I have loved going to shows there and they have moved millions of people in and out safely. But with what happened, it's just extremely sad for the families of those involved. It was a very sad day for a lot of people, but especially and most of all, for those who lost someone."

**Finally, what keeps you passionate about running a venue?**
"Live music is sensory, isn't it? Its beauty is that it's in the moment, it's connective, it's electric. And as the world becomes more and more digital, live is going to become more essential. When I think about all the shows we've done, the best bit is always seeing the audience really connect with the artists. I think of everything I've seen over the past 20 years and feel very fortunate to love what I do. I love working with great people in a dynamic environment, taking risks and innovating and helping to push London's culture forward and keep it alive. Cities are meant to give you culture, and part of that is live music. London needs to have live music. This is about connecting fans and musicians. The fact we manage to make it happen, year-in, year-out is really quite special."

**PHOTOS:** Sophie Jouvenaar, Sienna Gray

IT'S NO FLUKE...
Just Ask...
Ariana Grande, Calvin Harris, Doja Cat,
Ava Max, Chainsmokers, Miley Cyrus, Khalid,
Marshmello, Stormzy, Lady Antebellum,
Demi Lovato, Aitch, Iggy Azalea, Britney,
Meduza, KSI, Little Mix, Olly Murs,
Kylie Minogue, Anne Marie, Sigala, Alok,
Jax Jones, Tom Walker, Nathan Dawe, Kygo,
Wiz Khalifa, Jonas Blue ...and Michael Bolton
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# INDEPENDENT POWER

**Independent publishing** is a creative and commercially dynamic sector built on long-term relationships with talent. Here, in a **special report**, we bring together some of the key players to debate issues including royalty rates, the catalogue boom and the advent of AI...

— BY ANDRE PAINE —

Amid all the big money publishing deals announced by major music groups and investment funds targeting the streaming economy, it might be easy to overlook the independent sector. But when it comes to developing talent, building partnerships and striking deals, indies are often the innovators.

Their market power is impressive too. Global trade body IMPF last month reported that independents are collectively worth €2.08 billion annually – more than the biggest major.

That combination of economic and creative strength is underlined by the acceleration of Reservoir, which is led by CEO and founder Golnar Khosrowshahi. In 2021, it became the first female-founded music company to go public in the US. But even as it's grown rapidly, the publisher based in New York City – and with offices in LA, Nashville, Toronto, London and Abu Dhabi – has retained its original spirit.

"We have been independent since our founding in 2007, and that identity is important to our ethos as a company," says Rell Lafargue, Reservoir's president & COO. "Even as we continue to grow, we have done so by bringing together some of the most relevant and biggest pillars of independent music like TVT, Shapiro Bernstein, Chrysalis Records and Tommy Boy."

Reservoir represents catalogues by music legends including Joni Mitchell, Sonny Rollins and John Denver, alongside a roster of active writers and producers (the likes of Jamie Hartman, Ali Tamposi and Oak Felder), plus performing artists such as Migos' Offset, 2 Chainz, A Boogie Wit Da Hoodie and Killer Mike.

"Hip-hop has been a priority at Reservoir since day one," says Lafargue. "It's always been a genre that we focused on, as we recognise its cultural importance as well as its commercial value and crossover potential, especially as streaming was building as a format."

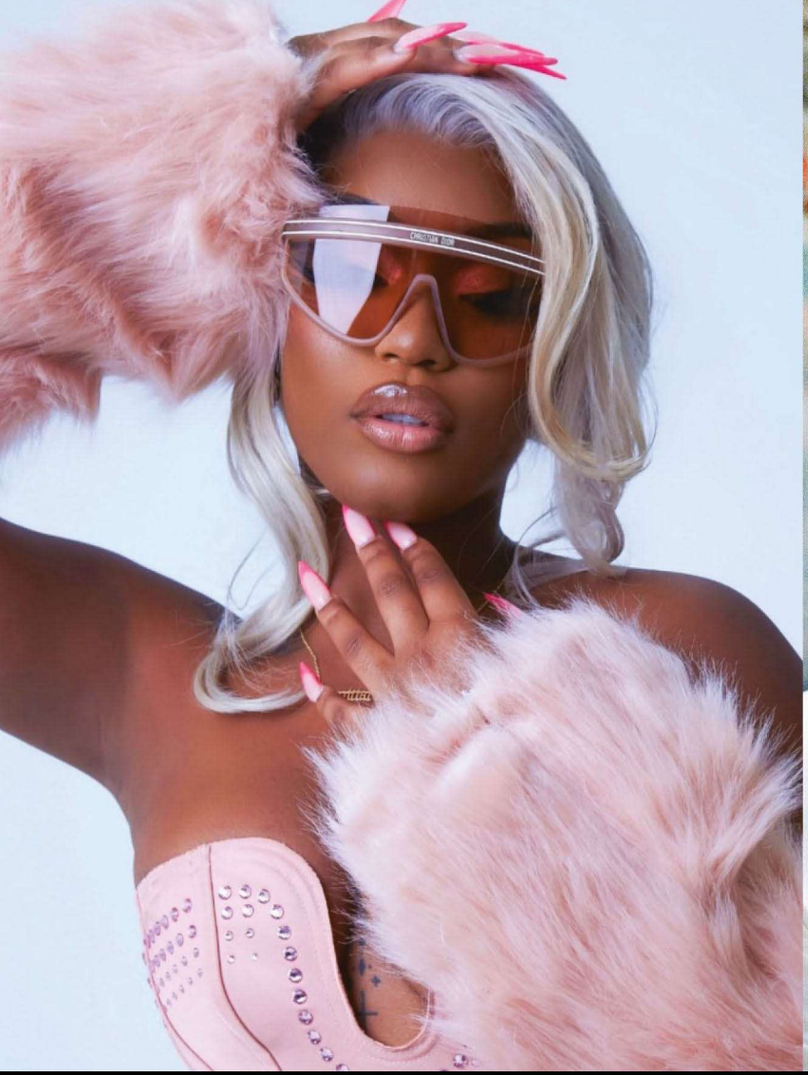
Lafargue says that going public has increased both awareness of Reservoir and financial transparency, but has not affected the creative side of the business.

"Independent companies like ours are poised to offer songwriters the best of both worlds: the support and focused dedication of a small team with the resources and

*"Hip-hop has been a priority at Reservoir since day one"*
**RELL LAFARGUE, RESERVOIR**

***Declaration of independence:*** *A Boogie Wit Da Hoodie is one of Reservoir's music publishing clients*

PHOTOS: Jimmy Fontaine, Arturo Holmes



network of an established music company," he explains.

They also have a strong presence in emerging markets, which the president & COO suggests gives Reservoir a "competitive advantage as these territories continue to grow".

Fellow executives in the sector agree that there are benefits for songwriters aligning with an independent firm.

"A writer signed to an indie publisher has the advantage of proactive A&R as part of a smaller roster," suggests Colin Young, director of London-based accountancy firm CC Young. "Indie publishers can form a stronger allegiance with their writers, and we've seen how effective this can be at securing cuts [songs recorded by artists] and placing covers."

"We operate with a genuine family environment," points out Shaurav D'Silva, CEO, 2-Tone Entertainment and Stellar Songs Publishing/Tim & Danny Music in the UK. "We create meaningful opportunities which help long-term development and, hopefully, lead to global success. Most importantly, we make sure we are 100% honest about how good the music actually is and where it could be improved."

"We can financially compete with the majority of deals, however our advances are not purely financial," says Hiten Bharadia, founder & MD of Phrased Differently. "We also advance our time, our network, our experience. We advance real belief and we continually deliver opportunities to the writers and their managers.

"You get an additional proactive team, building individual strategy around each writer's career, working hard daily behind the scenes to feed writers the right opportunities to elevate not only their profile but also income."

Bharadia literally bet the house on Phrased Differently: he sold his property and invested the proceeds to launch the London-based company in 2006, originally as a vehicle for his own compositions. It went on to develop songwriters who secured cuts with superstars including Ariana Grande, Miley Cyrus, Demi Lovato, Britney Spears and Ava Max.

"That's why Phrased Differently is often referred to as 'the Robin Hood of the music publishing industry' – taking big cuts from established writers and giving them to newcomers," smiles Bharadia.

Phrased Differently now has 38 writers signed and has achieved more than 100 No.1 records globally. The publisher's roster includes Maegan Cottone (Nathan Dawe, Little Mix), Nathan Duvall (Mimi Webb, Rita Ora, Zara Larsson), Sky Adams (Doja Cat, Kylie Minogue, Sigma) and Justin Jesso (Kygo, Ricky Martin, Backstreet Boys), as well as self-styled "queen of drill" Ivorian Doll.

"Our magnificent A&R team, led by Dan Edu, and our sync department are primarily responsible for driving growth," says Bharadia. "Approximately 50% of our catalogue is cut, a remarkable figure when you consider that the industry average is closer to 5%. Well over 50% of those cuts have been proactively procured and placed by our A&R department, including big singles with Doja Cat, Khalid, Kygo, Mimi Webb, Calvin Harris and more."

Another key player who arrived on the scene in 2006 is Liverpool-based Sentric, which operates at scale with more than four million works and over 400,000 songwriters, either directly or via industry partners.

The company provides publishing administration, co-publishing and creative services to a roster that includes rapper SL, Jack Peñate, Tileyard and Rough Trade Publishing (Alvvays, Chelsea Wolfe, The Magnetic Fields, and more). Their administration services also cater to the expanding DIY artist community.

"We are witnessing an era of artists who are excited about being independent, who have a more robust understanding of what that means and how it can benefit them," says Peter McCamley, Sentric's creative director.

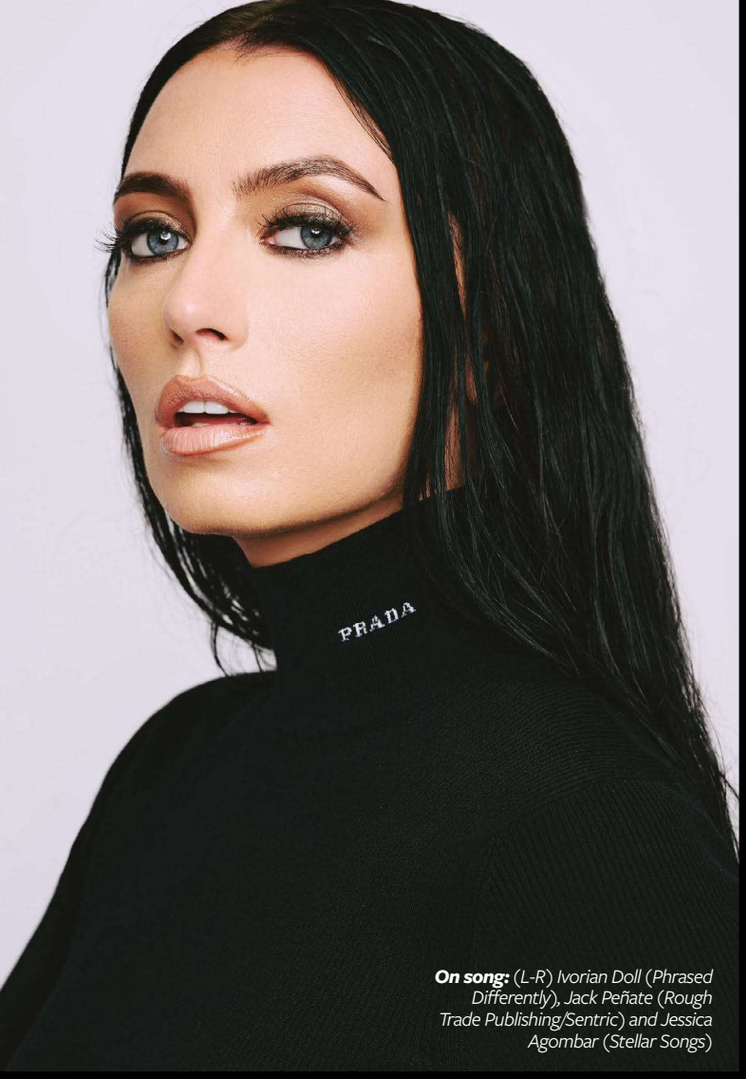
Sentric has been an innovator, including its 28-day rolling contract publishing model. Clients have access to a state-of-the-art online portal, which gives every artist and partner detailed royalty analysis that allows them to make strategic decisions based on the data.

"We are consistently adapting to the way in which the world consumes music," says McCamley. "Sentric's digital-first approach allows us to be agile enough to adapt our systems and processes to pay out more efficiently."

Global reach is crucial for the independent players in the market, which is particularly true of Stellar Songs/Tim & Danny Music. An international operation with offices in the US, UK and Europe, its varied roster includes Blue Lab Beats (recently featured in the film Rye Lane), Charli XCX, Cassyette, David Stewart, Jessica Agombar and many more.

"It's a truly global market now," says Shaurav D'Silva. "The ability to place

**PHOTOS:** Paul Harries, Daniel Castro Garcia




***On song:*** *(L-R) Ivorian Doll (Phrased Differently), Jack Peñate (Rough Trade Publishing/Sentric) and Jessica Agombar (Stellar Songs)*

songs easily without major costs to record or travel abroad, because of better communication tools, means we have way more options on exploiting our catalogue."

The company started 2023 with multiple chart entries for its writers including UK superstar Sam Smith, as well as KZ & Lauren Keen (ArrDee & Cat Burns – Home For My Heart), Ryan Ashley (FLO – Fly Girl), Eight9Fly (JayO – 22) and Dame Dame (Jorja Smith – Try Me).

"Growth in terms of the UK roster has really been driven by us continuing to invest in exceptional new talent," says D'Silva. "In the last year we have signed a host of rising new talent that we are very happy to see hitting the ground running."

Jessica Agombar – winner of the Music Creative category at the 2022 Music Week Women In Music Awards – had a No.1 album with Shania Twain and a Top 5 with Mimi Webb, while KZ had a number of cuts on the recent No.1 album from Stormzy.

"A&R has always been the lifeblood of the music business," says D'Silva. "Our approach to challenging new writers to stretch themselves out of their comfort zone is something we are known for. The roster we have is highly collaborative and we are able to incubate new writers and artists within a closed circuit for a period of time so they can really develop and find their lane."

"We have never really competed with majors for our signings, because we tend to have already formed meaningful relationships with the talent prior to them coming on to the industry radar," adds D'Silva. "We also have close relationships and partnerships with the majors – JVs and admin deals – which give us additional A&R support and sync opportunities across the globe."

Following the recovery from the pandemic, changes in consumer behaviour are also impacting the sector.

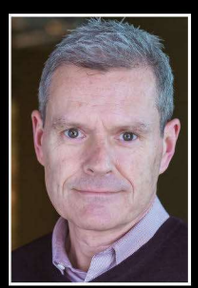
"The effects of Covid and lockdowns sped up the rate in which broadcast media was transitioning over to digital," explains Sentric's Peter McCamley. "Digital advertising was able to deal with the speed in which brands needed to operate... This is a huge growth area for the independent artist who can move at the speed and flexibility of clearance needed for brands.

*"We operate with a genuine family environment"*

**SHAURAV D'SILVA, STELLAR SONGS**

*"You get a proactive team, building strategy around each writer's career"*

**HITEN BHARADIA, PHRASED DIFFERENTLY**



*"We are in an era of artists who are excited about being independent"*

**PETER McCAMLEY, SENTRIC**

"Similarly, the rise of streaming services during the pandemic has led to another fight for content, this time for the best TV and films to keep subscribers hooked. There is a vast amount of original content being produced, alongside all of the more traditional broadcaster content that is then sold to streaming and therefore can be re-licensed for secondary use outside of UK blanket agreements."

However, Covid has been followed by a period of economic uncertainty, notes CC Young's Colin Young.

"We observe that advertising and sync revenue is still struggling," he says. "Covid aside, the economic factors facing the world currently [impact] the effectiveness – and budgets – for advertising."

For Young, it's the "slow erosion" in the value of music that needs to really concern publishers.

"While streaming revenue is growing due to the expansion of subscriptions and developing markets, the price of services is falling when viewed against inflation," he explains. "Spotify has not increased prices in 14 years, whereas Netflix and other media services are charging more, as are mobile and broadband contracts. The major rights-holders hold the power here and dictate prices; independents can only be dragged along with this and can do little to manage the value of their rights."

On a more positive note, Young expects Spotify to increase its subscription rates before long.

It is an issue that was explored by the DCMS Committee investigation into the streaming economy in the UK. Encouragingly, repertoire in the US will benefit from the recently agreed increase in the streaming royalty rate overseen by the Copyright Royalty Board.

"Ultimately, this will have a positive impact across the board for our artists and partners, and, of course, more money coming in for our clients and for us, which means we can replough that income into our people and technology across the globe," says Peter McCamley.

Colin Young highlights ongoing issues with "tracking and efficiently collecting all revenues", which remains a problem for all publishers and investment funds buying catalogues.

"Publishers are reliant on streaming revenue and efficient administration," he says. "DSPs and collection are key."

Based on audits of streaming income, Young suggests that inefficiencies continue, despite the establishment of the Mechanical Licensing Collective to help remedy the situation in the US.

"We have observed shortfalls of 13% in mechanical collections when conducting royalty audits when compared to master collections of the same repertoire, and even larger variances when looking at performance revenue," says Young. "A particular risk for independents in this area is the question of will they receive their correct share of this 13% leakage – sometimes accounted as 'black box' – when market share is with the majors?"

For some independents, the catalogue boom has been a major opportunity. Reservoir's Rell Lafargue suggests sellers of iconic songs want a good custodian for their music, not simply a large cheque.

"With all of the recent investment coming into the publishing space, there has never been a more competitive time for acquisitions," he says. "But thankfully, there are plenty of deals to go around and our pipeline is as healthy as it's ever been.

"I think the indie publisher is well positioned today to land deals that larger companies and the many financial players in our space can't. I think we are at a time now where an indie publisher like Reservoir can really shine."

"We aren't in the business of buying catalogues as purely a financial investment," he adds. "As an independent company, we are committed to buying great music, we add value through our platform and marketing capabilities, and we will follow through with our commitment to be fierce stewards for the music and artist legacies."

"People have been buying and selling publishing catalogues since the mid-1960s," explains Sentric's Peter McCamley. "That's not changed, but now there are a lot more players in the market,

those from the financial world, and the interest from those industries has sparked a new type of boom in catalogue buyouts."

"We will always have a client-first approach to our work and technology and, no matter the varying trends, this won't change," adds McCamley. "However, it has opened up an opportunity to explore how we can also serve financial partners moving into the space to ensure they too are proactively collecting all of the income they should be receiving."

Sentric was recently acquired by Believe, the Paris-based independent music firm.

"It's still early days in our new home, but we are thrilled to be able to work with some of the brightest minds in the industry and elevate our publishing offering globally," says McCamley.

*Music Week* broke the news in 2020 that Phrased Differently had formed a joint venture with Germany's Budde Music.

"The JV with Budde Music, with their 75 years of experience, has been significant on so many levels – operational, financial, creative and educational," says Bharadia. "It has allowed Phrased Differently to grow significantly in a short period of time and be more competitive when signing established writers.

"The pedigree that Budde Music has in independent publishing is second to none, and we are now able to boast of having a similar level of access in major territories like Germany, France and the United States that would traditionally be reserved for the major publishers."

Stellar Songs, meanwhile, has a brand new publishing joint venture, Alternative Songs, with management company Various Artists, which is administered and funded by Downtown Music.

"Alternative Songs' primary focus is to develop alternative, left-of-centre writers and artists and then help introduce them into the mainstream," says D'Silva. "This follows the path which both Various and Stellar have previously adopted with the likes of Ashnikko, Charli XCX, Tom Grennan and Cassyette. Alternative Songs has assembled a dedicated team that understands this culture inside out."

***Independents' day:*** *(Clockwise from top) Alvvays (Rough Trade Publishing/Sentric), Ali Tamposi (Reservoir), Sky Adams (Phrased Differently), and (below) Blue Lab Beats (Stellar Songs)*

Speaking to *Music Week*, the executives from the independents identify specific concerns for the sector.

"Something that presents both a challenge and opportunity within the sector is the sheer amount of music being released and used globally," notes Sentric's Peter McCamley. "With the opportunity of a growing market of independent artists comes the heavy task of correctly processing this data and ensuring all royalties are accounted for and correctly paid to the rights-holders."

"The challenge is getting deals done at sensible levels for new talent – there has been a real overspill from the major label record deals that have gone down," suggests D'Silva, who draws attention to the perennial concern that publishers (and, of course, songwriters) get a smaller share of streaming compared to labels and recording artists.

"The fact that songwriter royalties are so low is of major concern," warns Bharadia. "It will lead to a dynamic of more and more talented songwriters leaving the industry, because it's no longer viable or sustainable for them to continue writing songs that only earn pennies and don't contribute to even a basic cost of living level."

"Transparency continues to be suppressed," suggests Colin Young, when asked about persistently unaddressed challenges for the sector. "Despite the DCMS recommendations, the CMA inquiry and more recently the Intellectual Property Office steering committee, the plan type of subscribers remains hidden [on royalty statements].

"There are 52 [streaming] plan types in all. The disparity between student and premium is eightfold. Instead, only two plan types are detailed on the songwriter and recording artist royalty statements – advertised and subscription. The spectrum of different rates is bundled into these two."

Without access to the essential DSP data, Young says that "the creative is not able to determine whether the correct royalty rate has been applied".

There is also the pressing issue of AI and its impact on copyright. A track by an artist called Ghostwriter, who described it as a "Drake AI song", was taken down by DSPs last month. And that was just one of many...

"We're very concerned about the impact AI will have on creatives, songwriters and recording artists," says Young. "As an industry we need to decide on which side of the fence we sit. The simple pursuit of profit regardless of the consequences to the creators, or the celebration of artistic works by creative people. The choice is there."

Reservoir's own copyrights have been drawn into the debate over generative AI exploiting recordings. The company, along with other publishers, is watching developments closely and voicing concerns collectively through organisations such as the ICMP.

Despite the myriad of issues confronting the sector, though, Rell Lafargue sums up the situation for indie publishing with an optimistic forecast.

"For both Reservoir and the industry at large, emerging markets will continue to drive new subscribers, new globally recognised talent and opportunities for publishers," he predicts. "AI and the metaverse, despite some tech companies' recent shifts away from the latter, will also continue to rise as new platforms, yielding unforeseen challenges and benefits for the industry."

The only way is up...

*"Indie publishers can form a stronger allegiance with their writers"*

**COLIN YOUNG, CC YOUNG**

**PHOTOS:** Norman Wong, Christina Arza

MUSICWEEK 2020 & 2022

# INDEPENDENT PUBLISHER OF THE YEAR

# PROUDLY INDEPENDENT

# HITMAKERS

**The world's greatest songs. By the people who made them.**

## MIMI WEBB
## HOUSE ON FIRE

**Sony**'s rising star **Mimi Webb** recently passed one billion career streams, and her Top 10 hit **House On Fire** played a big role in helping her reach that milestone. Here, she reflects on how this revenge anthem came to life after she wanted to give people something they could scream along to in their cars...

**INTERVIEW:** MIRANDA BARDSLEY

I feel like House On Fire took me to the next level. I'd already had Good Without and Dumb Love, which were emotional, more ballad-driven songs, but I wanted something that would cross me more over into the pop world, and the whole team was super eager for that. I think everyone knew that was where we had to go next, so it was a big transition moment into that new style. I think that's what the fans were waiting for, too. I was just like, 'Right, we need to aim for the stars here!'

The song was a complete concept: I wanted to write something that people could really scream in their cars, with no care, and completely throw it all out there. I always had this image of people on the way to work just singing their hearts out, I think that's what the song is all about, getting that reaction from people – it feels like a release. It was one of those songs where it was like, 'Oh, do you dare say that?' ['*You liar / Now I'ma set your house on fire*'], but I think sometimes those are the best because they feel really daring and they trigger a bit of adrenaline!

Writing for me is a collaboration, and I'm always very involved with my songs from the start. There are some tracks that we start from scratch, or someone has created a little melody and we build around it, and it's all about everyone feeling open and listening to one another's ideas. And then sometimes there are songs that my friends will bring in and be like, 'Mimi, you've got to do this vibe!' And House On Fire was very much one of those tracks.

Going into the song, I had known Pablo [Bowman, co-writer] for years, then I met Charlie [Martin], and I met Ines [Dunn] through him. Ines is my age and I hadn't actually worked with a female songwriter properly before, so it was super cool to do that. Ines was just incredible at challenging the lyrics and pushing them, she was the person that was really like, 'Let's just say what we want to say.' I think having another woman in the room really helped me have the confidence to go for it. Pablo knew that we'd all just hit it off, and that was it. When we went into the studio, we all formed the song together and it was created straight away.

Once we had the song, it was pretty much set, apart from the second pre-chorus and second verse which I felt like needed a lift, and then this middle eight bit which was a last minute addition from me. I wanted something that settled the song down a bit at the end, it felt like a response to the lyrics. After having said [to the subject], 'You've done this' and, 'You've done that' throughout the track, this was saying, 'Oh, one day you'll be sitting there on your own and then you'll realise...' I was really pushing to add that section and the team were super-involved in the whole process, so it was amazing.

Once we had the track, my team and I wanted to add another producer and give it a sprinkle of Cirkut's magic. I've known Cirkut [real name Henry Walter] for a while. We wrote together in LA. I sent the song over to him and was like, 'Look, I've just done this, and would love for you to do some bits on it, I think it's gonna be a big one, my next single kind of vibe', and he was like, 'Yep on it!' He's such a legend, we get on really well, it was a really easy collaboration.

I find that with a lot of my songs they've been really fast to make. I remember doing Good Without on Zoom with the writers and I think it was our second session and we did it in about four hours. Although House On Fire took a bit longer because we went back into the studio to add more vocals and backing vocals and then sent it to Cirkut, it was still really quick, too.

I'm quite a go-getter kind of person, and I feel like the song really shows the fun side of my personality, the part that's just like a 'YOLO!' kind of vibe. It was really just about pushing the boat out, and even though the concept of the song is based around a character, it was so fun to push those kind of lyrics.

Since writing House On Fire, I take a lot more time now on songwriting. I haven't been in the studio for a while because of touring, promo and the new album, but I can't wait to get back. The song has really pushed my career, it's pushed the angle of the music, and just brought a whole new tone out.

I have this thing where every new year I have to drop a big tune, it's like my little moment, so I manifest that as much as I can. But at the same time, I really believe pressure stops creativity – I see so many people go through it and it makes you feel so low, so I don't really let that get to me. With House On Fire, I was like, 'I'll write my thing – I'll get in there and it will come.' I don't have the one for next year yet, but I will get in the studio and do that.

Have I celebrated hitting a billion streams? I haven't yet, but I will at some point. Literally, I need to get on it!

*"I wanted a song that would cross me over into the pop world"*
**MIMI WEBB**

***House rules:*** *Mimi Webb and (inset) a still from the House On Fire video*

## Writer's Notes

**Publishers:** Sony Music Publishing, Matter Music administration by Kobalt Songs Music Publishing, Universals Songs Of PolyGram Int.

**Writers:** Mimi Webb, Pablo Bowman, Joe Housley, Ines Dunn, Charlie Martin

**Release date:** 18.02.22

**Label:** Epic/RCA

**Total Sales (OCC):** 608,582

## Publisher's Corner

**Leading executives salute their star songwriters...**

**Saul Fitton, senior A&R, Sony Music Publishing:**

"For me, House On Fire is a 'one listen' song – an incredibly catchy, upbeat and fun track showing off a different side to Mimi's personality. And it became a huge hit in the process. It really established her as one of the most exciting British pop artists to have broken through in recent times.

"Red Flags from her brilliant debut album Amelia has also grown to be one of the biggest-selling songs of 2023 in the UK, as well as featuring on Top 40 US radio.

"It feels really exciting to know that Mimi is only at the start of her incredible journey. It's inevitable her success will continue to grow on a global scale."

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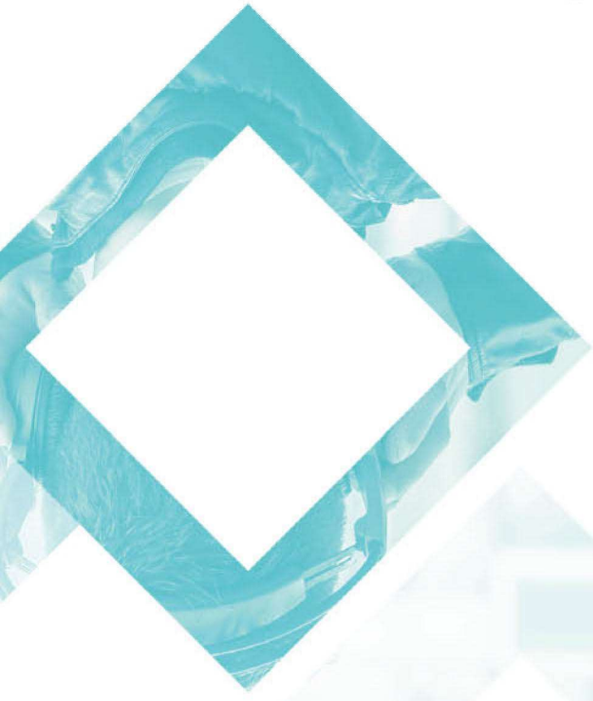

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# CENTRE STAGE

**Music Venue Trust CEO Mark Davyd's monthly deep dive into live music's biggest issues...**

## THIS MONTH:

## A NATIONAL TRUST FOR VENUES

As I am sure you will have seen covered extensively in the press, at the end of March, Music Venue Trust announced that the Own Our Venues project had successfully raised over £2.3 million to create a Charitable Community Benefit Society. That society now exists and can begin buying the freeholds of the UK's Grassroots Music Venues, as well as taking them into benevolent ownership.

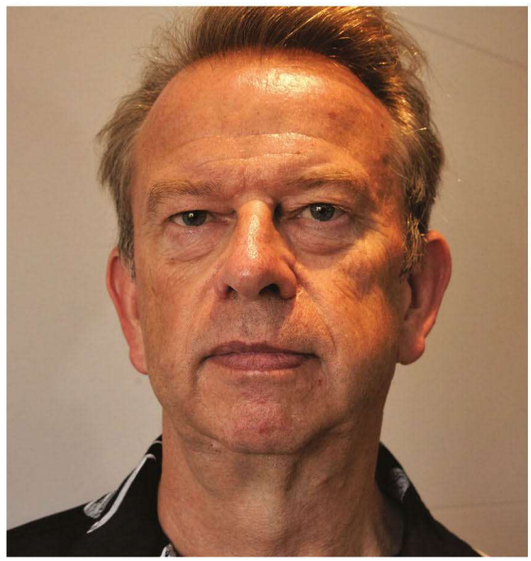
This is a huge breakthrough in providing a more sustainable and economically viable model of venue ownership and operation. This effectively creates a 'National Trust for music venues' that owns the buildings while maintaining the massively important independence of venue operators.

The new organisation, Music Venue Properties, came into existence in April and by the time you read this surveyors and lawyers will have begun the legal process of acquiring the first venues, removing them from the commercial marketplace and issuing new leases to their operators. Those leases will be built around the key function we want these venues to perform: ensuring that live music has a protected space in our towns and cities and is available to communities across the country.

In this phase, MVP will be looking to acquire nine venues. This is a pilot 'proof of concept' round, where we have demonstrated it can be done, and done it. But this is just the start. Over the next 10 years, we want to see hundreds of venues brought into this protected ownership model. This isn't about whether the venue will be open next month, next year or in five years' time, this is about creating spaces in which we can plan for the future across decades.

We can create the security that people need to be able to plan for a whole host of challenges and opportunities. I'm often asked how we change the demographics of who operates venues. We do it by providing access to protected spaces. How do we get venue operators to invest in carbon neutrality? By giving them certainty that if they do, they will be the beneficiaries, not their commercially driven landlords.

This was a huge piece of work for MVT. It's no exaggeration to say that it started in March 2014 and was finally a reality nine years later. It's also the most radical thing we've done, it brings into being an entirely new ownership model for this sector that's never been done before. We expect it to grow and be replicated around the world, not just for music venues but for all types of cultural and creative spaces, and for other facilities where the community's interests in access to local opportunities is being overridden by developers pursuing a commercial return for their shareholders.



*"I want to see an approach where we all have a stake in the future of our music ecosystem"*

**MARK DAVYD MUSIC VENUE TRUST**

Own Our Venues was a very small title for a very big idea: whose city is this and what do we want it to be like?

That idea is based on a point that needs clarification – it's not MVT that's buying these venues. It's the 1,261 people and organisations who invested in the Charitable Community Benefit Society. I know that's a really technical legal point that wouldn't fit in the headlines that were generated by this initiative, but it's so incredibly important to understand. Music Venue Trust isn't going to own the freehold to these venues. They will belong to the music community that's been created by this MVT campaign.

When, not if, that music community decides to buy more venues, MVT will campaign like mad to support them, to raise more money and get more people involved.

Ultimately, I'd like every single person that goes to small venues to be a part-owner of them. I'd like it to be one of the first things you do when you form a band, buy a collective share in the society. I'd like it written into the recording contract when a label signs an artist, they buy them shares as part of the process of taking their career to the next level. Want to really celebrate that No.1 album? Buy a share.

And, of course, I want to see the approach, where we all have a stake in the future of our music ecosystem, reflected in every other decision we make about how we are taking what we have and investing it in order to make sure we get more of it.

You've read this several times, but you need to read it again. This type of investment into our collective future should be written into every arena and stadium show, every major tour, every major festival. Every ticket sold should contain an investment to ensure that future artists are able to sell future tickets.

Everything we do that succeeds at every point in an artist's career, from formation to headlining Glastonbury, from the first signing to the retrospective box set, should be investing in the infrastructure on which that success is built.

The music community has sent us a message. It wants to see music secure its place in our towns and cities. Let's respond to that.

### STATE OF THE (INDIE) NATION:

A monthly update on the ongoing closure crisis facing the UK's Grassroots Music Venues, which MVT tackles through its Emergency Response Service of experts; legal, licensing, planning, development, financial, property and noise gurus...

**New Emergency response service cases in 2023: 46**
**Ongoing cases: 56**
**Grassroots Music Venue closures in 2023: 43**
**Grassroots Music Venue openings in 2023: 1**

# Independent Music Publishing

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# Music Week
# MONTHLY CHARTS

**Seasons' greetings:** Metallica top the albums chart for April after achieving their fourth UK No.1 with 72 Seasons

PHOTO: Tim Saccenti

Subscribe to *Music Week* for digital access to the weekly charts, including Alan Jones' analysis

**72/74** – Singles/Albums
**73/75** – Analysis
**76/77** – Market Shares
**78** – Streaming/Compilations
**79** – Vinyl
**80/81** – Genre Top 20s
**82/83** – UK Airplay/EU Airplay
**84** – Spotify
**85** – Vevo

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# SINGLES CHART TOP 75

## APRIL CHART WEEKS 14-17

BRIT CERTIFIED PLATINUM, GOLD & SILVER AWARDS

★ Platinum (600,000)
● Gold (400,000)
● Silver (200,000)

| TM | LM | MTH | ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER) |
|---|---|---|---|
| 1 | 11 | 2 | **Calvin Harris & Ellie Goulding** Miracle Columbia GBARL2300300 (UDS) ●<br>(C.Harris/BURNS)EMI/SonyATV/Kobalt/WarnerChappell (C.Harris/M.Burns/E.Goulding/Pablo Bowman/P.Rycroft) |
| 2 | 1 | 4 | **Miley Cyrus** Flowers RCA USSM22202811 (UDS) ★<br>(Kid Harpoon/T.Johnson)Warner Chappell/Pulse/Concord (M.Pollack/M.Cyrus/G.Hein) |
| 3 | 9 | 4 | **Libianca** People 5K QZTB52268087 (UDS) ●<br>(Mage the Producer/JAE5)Sony/Kobalt (L.Kenzonkinboum Fonji/O. Moses Odia) |
| 4 | 2 | 5 | **PinkPantheress** Boy's A Liar Warner GBAYE2202560 (Arvato) ●<br>(Mura Masa/PinkPantheress)Sony ATV/BMG (G.Walker/A.Crossan) |
| 5 | 40 | 2 | **Ed Sheeran** Eyes Closed Atlantic GBAHS2300175 (Arvato)<br>(A.Dessner/FRED/Max Martin/Shellback)Sony ATV/Kobalt/MXM/Sony (E.Sheeran/Shellback/F.Gibson/Max Martin) |
| 6 | 4 | 5 | **SZA** Kill Bill RCA/Top Dawg USRC12204584 (UDS) ★<br>(C.Lang/R.Bisel)Universal/CC (S.Rowe/C.Lang/R.Bisel) |
| 7 | 7 | 8 | **Rema & Selena Gomez** Calm Down Jonzing Worldwide/Mavin NGA3B2214004 (Virgin/UDS) ★<br>(Andre Vibez/London)Warner Chappell/Sony ATV (D.Ikubor/A.Uwaifo/M.Hunter) |
| 8 | 8 | 7 | **Taylor Swift** Anti-Hero EMI USUG12205736 (UDS) ★<br>(J.Antonoff/T.Swift)Universal/Sony ATV (T.Swift/J.Antonoff) |
| 9 | 5 | 5 | **Raye Ft 070 Shake** Escapism Human Re Sources QMDA62217995 (The Orchard) ★<br>(M.Sabath)Warner Chappell/Sony ATV (R.Keen/M.Sabath/D.Balbuena) |
| 10 | 3 | 9 | **The Weeknd** Die For You Republic/XO USUG11601011 (UDS) ★<br>(McKinney/Cirkut/Tesfaye/Cashmere Cat/Prince 85)SMP/Kobalt/Sony ATV/Universal/WMMW/.. (Tesfaye/Mckinney/Prince 85..) |
| 11 | 12 | 13 | **Harry Styles** As It Was Columbia USSM12200612 (UDS) ★3<br>(Kid Harpoon/T.Johnson)Universal/Pulse/One Year Yesterday (H.Styles/T.Hull/T.Johnson) |
| 12 | 6 | 5 | **Miguel** Sure Thing Jive USJI10800160 (UDS) ★<br>(Happy Perez)Universal/MCA (N.Perez/M.J. Pimentel) |
| 13 | New | | **David Kushner** Daylight Miserable QZXDB2300005 (Virgin/UDS)<br>(R.Kirwan)Miserable Worldwide (D.Kushner/H.Hubers/J.Fedryk/J.Williams) |
| 14 | 10 | 3 | **Lizzy McAlpine** Ceilings Harbour Artists & Music GBKPL2280163 (AWAL) ●<br>(E.Ebbage/P.Etherington)Kobalt/Indigo (E.McAlpine) |
| 15 | New | | **Lewis Capaldi** Wish You The Best Vertigo DEUV72300302 (UDS)<br>(TMS/Capaldi)Sony ATV/BMG (L.Capaldi/JP Saxe/Malay) |
| 16 | 25 | 8 | **Lewis Capaldi** Forget Me EMI DEUM72204717 (UDS) ★<br>(Capaldi/TMS)SonyATV/Warner Chapp./BMG (L.Capaldi/M.Pollack/B.Kohn/T.Barnes/P.Kelleher/P.Plested) |
| 17 | 14 | 8 | **David Guetta & Bebe Rexha** I'm Good (Blue) Parlophone UKWLG2200055 (Arvato) ★<br>(Guetta/Reznikov)Jackback/BMG/Sony ATV/Gz 2538 (Guetta/Purcell/Rexha/Plested/Randone/Lobina/Gabutti) |
| 18 | 15 | 7 | **Venbee & Goddard** Messy In Heaven Columbia GBARL2201902 (UDS) ★<br>(A.Goddard/Tao/J.Manson)Kobalt/Sentric/CC (E.Doyle/D.Fable/A.Goddard/M.Cinti) |
| 19 | 16 | 5 | **Metro Boomin, The Weeknd & 21 Savage** Creepin' Republic USUG12208791 (UDS) ●<br>(Metro Boomin/DaHeala/P. Lee Johnson/J.lenox)EMI/CC (LT Wayne/21 Savage/DaHeala/P.Lee Johnson/J.Lenox/M.Winans...) |
| 20 | 21 | 12 | **George Ezra** Green Green Grass Columbia GB1102200463 (UDS) ★<br>(J.Pott/S.Price)Warner Chappell/BMG (G.Ezra/J.Pott/S.Price) |
| 21 | 13 | 4 | **Coi Leray** Players Uptown/Republic USUM72222388 (UDS) ●<br>(J.Goldstein)Universal/CC (C.Collins/F.Ferraro/J.Goldstein/Akil King) |
| 22 | 71 | 2 | **Switch Disco & Ella Henderson** React Relentless GB1102300013 (UDS)<br>(Punctual/Switch Disco)Sony/Budde/Phrased Differently/Warner Chappell (E.Henderson/M.Cottone/R.Miles) |
| 23 | 17 | 3 | **Strandz** Us Against The World Relentless QZTVM2205058 (UDS) ●<br>(Blueboy/Strandz)Sony ATV/Faceless/CC (Strandz/Digga D) |
| 24 | 28 | 3 | **Mae Stephens** If We Ever Broke Up EMI GBUM72300969 (UDS)<br>(Morgan Avenue)Bucks/Universal/CC (M.Stephens/Morgan Avenue/N.Koronowska) |
| 25 | 20 | 4 | **Mimi Webb** Red Flags Epic USSM12211463 (UDS) ●<br>(C.McDonaugh/R.Daly/Cirkut)Sony ATV/Kobalt/Warner Chappell (A.Webb/C, R & T.McDonough/Ryan Daly/Castle/Cirkut) |
| 26 | New | | **Drake** Search & Rescue OVO/Republic USUG12301601 (UDS)<br>(BNYX/Sadpony/W.Curtis/40/Beautifulmvn/Lil Yachty)Universal/Sony ATV/CC (Graham/B.Saint Fort/Raisen/Curtis/Shebib...) |
| 27 | 47 | 2 | **Jax Jones & Calum Scott** Whistle Polydor GBUM72202305 (UDS)<br>(JaxJones/J.Maguire/J.Wilkinson/N.Applebaum)Kobalt/WarnerChapp./Universal/SonyATV (Lam/Maguire/Wilkinson...) |
| 28 | 22 | 6 | **Meghan Trainor** Made You Look RCA USSM12204574 (UDS) ★<br>(F.Vindver)Sony ATV/Warner Chappell (M.Trainor/S.Douglas/F.Vindver) |
| 29 | 18 | 6 | **Tiësto & Tate McRae** 10:35 Atlantic/Ministry Of Sound CYA112001130 (Arvato) ●<br>(LOSTBOY/Tedder/Tiësto)Kobalt/Warner Chappell/Sony ATV (T.Verwest/A.Allen/S.Harris/T.McRae/P.Rycroft/R.Tedder) |
| 30 | 41 | 52 | **Lewis Capaldi** Someone You Loved EMI DEUM71806776 (UDS) ★8<br>(TMS)Sony ATV/BMG (Capaldi/Roman/Kohn/Kelleher/Barnes) |
| 31 | 26 | 11 | **OneRepublic** I Ain't Worried Interscope USUM72206227 (UDS) ★<br>(Oscroft/Spry/Kutzle/Tedder)EMI/Downtown (B.Yttling/B.Kutzle/J.Eriksson/P.Morén/R.Tedder/T.Spry) |
| 32 | 35 | 23 | **Ed Sheeran** Bad Habits Asylum GBAHS2100318 (Arvato) ★5<br>(Sheeran/FRED/McDaid)Sony ATV/Universal/Promised Land (E.Sheeran/J.McDaid/F.Gibson) |
| 33 | 42 | 5 | **Lewis Capaldi** Pointless EMI DEUM72203211 (UDS) ●<br>(S.Mac)BMG/Sony ATV/Rokstone/Universal (L.Capaldi/E.Sheeran/S.Mac/J.McDaid) |
| 34 | 19 | 8 | **Sam Smith & Kim Petras** Unholy Capitol GBUM72205415 (UDS) ★<br>(Ilya/Cirkut/Slatkin/Fedi/J.Napes/Smith)WarnerChappell/Universal/CC (Smith/Napier/Ilya/Walter/Slatkin/Fedi/Petras) |
| 35 | 23 | 49 | **Tom Odell** Another Love Columbia GBARL1201887 (UDS) ★4<br>(Odell/Grech-Marguerat)Warner Chappell (Odell) |
| 36 | 31 | 2 | **Niall Horan** Heaven Capitol USUG12300779 (UDS)<br>(J.Little/J.Ryan)Universal/MCA/CC (J.Ryan/N.Horan/J.Little/T.Jesso Jr) |
| 37 | 37 | 20 | **Ed Sheeran** Shivers Asylum GBAHS2100816 (Arvato) ★3<br>(E.Sheeran/Steve Mac/Fred again..)Sony ATV/Universal/Rokstone (E.Sheeran/S.Mac/J.McDaid/K.Lavelle) |
| 38 | 36 | 9 | **Eliza Rose & Interplanetary Criminal** B.O.T.A... Warner/X One House QZAKB2166405 (Arvato) ★<br>(Interplanetary Criminal)Warner Chappell/BMG/Supreme (E.Creese/Z.Bruce/R.Clivilles/D.Cole/R.Ramos/A.Friedman) |
| 39 | 38 | 196 | **The Killers** Mr Brightside Vertigo GBFFP0300052 (UDS) ★8<br>(Saltzman/The Killers)Universal. (Flowers/Keuning) |
| 40 | New | | **Bakar** Hell N Back Black Butter GB1101901014 (UDS) ●<br>(JakeTheSnake/Beach Noise)Kobalt/SonyATV/Bucks/CC (A.Shariff-Farr/M.Schaeffer/John Kosich/Jake Kosich/A.Boyd/L.Diamond ) |
| 41 | New | | **Zara Larsson** Can't Tame Her Black Butter/Sommer house USSM12212226 (UDS)<br>(MTHR/Danja)Sony/Warner Chappell/Sony ATV (Z.Larsson/K.Sang/K.Ivert/MNEK) |
| 42 | 44 | 11 | **LF System** Afraid To Feel Warner GBAHT2200492 (Arvato) ★<br>(LF System)Warner Chappell/CC (Finnigan/Larkman/Simmons/Jefferson/Roebuck) |
| 43 | 39 | 7 | **Jvke** Golden Hour JVKE GBKPL2204171 (AWAL) ●<br>(Z.Lawson/Jvke)Kobalt (J.Lawson/Z.Lawson) |
| 44 | New | | **Meghan Trainor** Mother Epic USSM12300425 (UDS)<br>(G.Stone/J.Trainor)SonyATV/Chappell-Morris/WarnerChappell/CC (M.Trainor/G.Stone/J.Trainor/S.Douglas/P.Ballard) |
| 45 | 24 | 3 | **Pink** Trustfall RCA USRV82202035 (UDS)<br>(Fred/J.McDaid)Sony/EMI/Sony ATV (A.Moore/J.McDaid/F.Gibson) |
| 46 | 45 | 3 | **Ayra Starr** Rush Mavin NGA3B2216004 (Platoon)<br>(Andrevibez/Hoops)CC (Ayra Starr) |
| 47 | 54 | 30 | **Glass Animals** Heat Waves Polydor GBUM72000433 (UDS) ★4<br>(Dave Bayley/P.Epworth)Beggars (D.Bayley) |
| 48 | New | | **Lewis Capaldi** How I'm Feeling Now EMI DEUM72206981 (UDS)<br>(L.Capaldi/TMS)BMG/Sony ATV/Universal/MCA (L.Capaldi/T.Barnes/P.Kelleher/B.Kohn/T.Jesso Jr) |
| 49 | 51 | 110 | **Vance Joy** Riptide Atlantic AULI01385760 (Arvato) ★5<br>(Keogh/White/Castle)We Are unified PTY (Keogh) |
| 50 | 34 | 7 | **Stephen Sanchez** Until I Found You Republic USUG12103651 (UDS) ●<br>(I.Fitchuk/K.Snyder)Sony ATV/CC (S.Sanchez/E.Beihold) |
| 51 | New | | **Fifty Fifty** Cupid Parlophone KSA012239180 (Arvato)<br>(Siahn/Udin/Von Mentzer/Felländer-Tsai)CC (L.Udin/A.Von Mentzer/M.Felländer-Tsai/Siahn/Ahin/Keena) |
| 52 | 32 | 9 | **Beyoncé** Cuff It Columbia/Parkwood Ent. USSM12206232 (UDS)★<br>(Beyoncé/NovaWav/Rissi/Saadiq/The-Dream)Sony ATV/EMI/Roynet.. (Beyoncé/Andrews/Coney/Ristorp/Saadiq/TheDream...) |
| 53 | 46 | 7 | **Taylor Swift** Lavender Haze EMI USUG12205734 (UDS) ●<br>(J.Antonoff/T.Swift/Sounwave/J.Sweet/Braxton Cook)Universal/Sony ATV/Beat Bully/Kobalt (Swift/Antonoff/Kravitz/Spears...) |
| 54 | 30 | 9 | **Chris Brown** Under The Influence RCA USRC11902743 (UDS) ★<br>(Kiddominant)Universal/Sony ATV/Concord (C.Brown/D.Adeleke/A.Agboola/T.Mckie) |
| 55 | 43 | 29 | **The Weeknd** Save Your Tears Republic/XO USUG12000658 (UDS) ★3<br>(Max Martin/O.Holter/The Weeknd)Kobalt/MXM/Warner Chappell/Universal (A.Tesfaye/A.Balshe/J.Quenneville/Max Martin...) |
| 56 | 29 | 7 | **Oliver Tree & Robin Schulz** Miss You Atlantic USAT22211992 (Arvato) ★<br>(Oliver Tree Nickell/Marshmello/D.Pramik)Sony ATV/Kobalt (Oliver Tree Nickell/Marshmello/D.Pramik) |
| 57 | 53 | 100 | **Coldplay** Viva La Vida Parlophone GBAYE0800265 (Arvato) ★4<br>(Dravs/Eno/Hopkins/Simpson)Universal. (Berryman/Buckland/Champion/Martin) |
| 58 | 61 | 62 | **Fleetwood Mac** Everywhere Warner USWB19900202 (Arvato) ★4<br>(L.Buckingham/R.Dashut)Universal (C.McVie) |
| 59 | 33 | 5 | **Cian Ducrot** I'll Be Waiting Polydor GBUM72205880 (UDS) ●<br>(C.Ducrot/J.Wander)Sony ATV/Warner Chappell (C.Ducrot/L.Frawley) |
| 60 | New | | **David Guetta, Anne-Marie & Coi Leray** Baby Don't Hurt Me Parlophone UKWLG2300016 (Arvato)<br>(Guetta/T.Green/Hawkins)Sony ATV/Universal/MCA/Rokstone/Jackback (S.Mac/Guetta/Sheeran/McDaid/Leray/Hawkins/Green...) |
| 61 | New | | **Morgan Wallen** Last Night EMI USUG12300831 (UDS)<br>(J.Moi/C.Handsome)Warner Chappell/Sony ATV/Kobalt (J.Byron/A.Gorley/J.Kasher Hindlin/R.Vojtesak) |
| 62 | 69 | 45 | **Fleetwood Mac** Dreams Rhino/Warner USWB10400046 (Arvato) ★3<br>(Fleetwood Mac/K.Caillat/R.Dashut)Kobalt (S.Nicks) |
| 63 | 48 | 16 | **Cat Burns** Go RCA/Since 93 GBKPL2013050 (UDS) ★2<br>(JONAH)Kobalt/ST Songtrust/Sentric (C.Burns/G.Morgan/W.Tannergaard) |
| 64 | New | | **Tom Grennan** Here Insanity GBARL2202424 (UDS)<br>(J.Riley/L.Thompson/Lostboy)Sony/Concord/Kobalt/B-Unique (T.Grennan/L.Thompson/J.Riley/G.O'Connell/J.Essien) |
| 65 | 63 | 26 | **Tears For Fears** Everybody Wants To Rule The World Mercury GBF088590110 (UDS)★2<br>(Chris Hughes)BMG (I.Stanley/R.Orzabal/C.Hughes) |
| 66 | 55 | 41 | **The Weeknd** Blinding Lights Republic/XO USUG11904206 (UDS) ★6<br>(M.Martin/Holter/The Weeknd)Universal/Kobalt/MXM/KMR/Warner Chappell (Tesfaye/Balshe/Quenneville/M.Martin/Holter) |
| 67 | Re-Entry | | **Lewis Capaldi** Before You Go EMI DEUM71905868 (UDS) ★3<br>(TMS)Sony ATV/BMG (L.Capaldi/Tom Barnes/Ben Kohn/Pete Kelleher/P.Plested) |
| 68 | New | | **Post Malone** Chemical Republic USUM72305206 (UDS)<br>(Post Malone/Bell/Watt)Universal/MCA/Kobalt (Post Malone/L.Bell/W.Walsh/A.Watt) |
| 69 | New | | **Digga D** Energy Black Money GB2DY2300114 (Virgin/UDS)<br>(Hargo/X10)Sony ATV/EMI (R.Herbert/H.Gough/F.Poole) |
| 70 | 27 | 5 | **Central Cee** Let Go Central Cee US39N2203950 (ADA Arvato) ●<br>(Nastylgia/KwolleM)Warner Chappell/Concord/Sony ATV/CC (O.Caesar-Su/E.Oparah/M.Rosenberg/K.Akindojuromi) |
| 71 | 59 | 22 | **Sam Fender** Seventeen Going Under Polydor GBUM72103036 (UDS) ★2<br>(B.Bronte)Kobalt (S.Fender) |
| 72 | New | | **Taylor Swift** All Of The Girls You Loved Before EMI USUG12301406 (UDS)<br>(L.Bell/F.Dukes/T.Swift)Universal MCA/EMI/CC (T.Swift/M.Tavares/L.Bell/A.Feeney) |
| 73 | 73 | 21 | **Elton John & Dua Lipa** Cold Heart EMI/Warner GBUM72105353 (UDS) ★3<br>(PNAU)Universal/BMG (John/Taupin/Mayes/N&S.Littlemore/Meecham/Meredith) |
| 74 | 58 | 74 | **Ed Sheeran** Perfect Asylum GBAHS1700024 (Arvato) ★8<br>(Hicks/Sheeran/B.Blanco)Sony ATV/Ed Sheeran Ltd (Sheeran) |
| 75 | 67 | 78 | **Hozier** Take Me To Church Island IEACJ1300031 (UDS) ★5<br>(Hozier/Kirwan) Sony ATV (Hozier-Byrne) |

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# ANALYSIS

***Music Week* digs into the month's top chart stories...**

***Miracle workers:*** *Ellie Goulding and Calvin Harris*

## DYNAMIC DUO

### CALVIN HARRIS & ELLIE GOULDING

Miracle (Columbia)

**01**

**SALES: 185,942**

Miracle rose to No.1 in April's opening chart week to become Calvin Harris and Ellie Goulding's first joint chart-topping single. Their third collaboration brought Harris' 11th No.1, and Goulding's fourth, while it was the first of the 2020s for each. Miracle topped the weekly chart for three of the month's four frames, returning to the summit after being dethroned by Lewis Capaldi's Wish You The Best. The track ended the month with 185,492 sales and has 313,300 total sales to date. It has some way to go to match the figures racked up by the pair's previous joint efforts, 2012's I Need Your Love (906,340 sales) and 2014's Outside (1,182,695 sales).

## COMMON PEOPLE

### LIBIANCA

People (5K Records)

**03**

**SALES: 134,287**

The slow burn success of People by Libianca, the Minnesota-based artist signed to Sony Music UK's 5K Records imprint, continued throughout April, culminating in a new peak of No.2 on its 14th week in the chart. The viral hit, which has been boosted by remixes featuring Omah Lay & Ayra Starr, Cian Ducrot and Becky G, is set to be followed by more music from Libianca, as confirmed by team 5K in an interview with *Music Week*. Any new release will have a lot to live up to: People has 382,036 sales to date and has been streamed more than 45 million times in the UK.

***People pleaser:*** *Libianca*

## DAYLIGHT SAVING

### DAVID KUSHNER

Daylight (Miserable Music)

**13**

**SALES: 83,460**

Los Angeles-based musician David Kushner celebrated his biggest UK hit to date in April, as Daylight rose to No.2 after debuting at No.3 in the month's third chart week. Previously, Kushner reached No.39 with debut hit Miserable Man and No.73 with Mr. Forgettable last year. Both have gone on to achieve total consumption in excess of 100,000 units – Miserable Man leads the way on 114,974 units, compared to Mr Forgettable's 108,114.

## GOOD HEAVENS

### LEWIS CAPALDI

Wish You The Best (EMI)

**15**

**SALES: 82,847**

April's chart hammers home the fact that Lewis Capaldi's second album is upon us. Powered by 16,759 CD sales, Wish You The Best – the fourth single from the LP – is the third to reach No.1 and the fifth of his career. It is joined in our monthly list by fellow album tracks Forget Me, Pointless and How I'm Feeling Now, plus perennial hits Someone You Loved and Before You Go.

## CHAIN REACTION

### SWITCH DISCO & ELLA HENDERSON

React (Relentless)

**22**

**SALES: 66,570**

Switch Disco & Ella Henderson reached No.8 in during April's final week, capping a period of steady growth for React, a dance track that interpolates Robert Miles' 1996 No.2 smash Children. React was Switch Disco's first Top 10 entry and X Factor graduate Henderson's eighth. Adding 66,570 sales in April, it has now moved 136,165 units to date.

## CUPID'S ARROW

### FIFTY FIFTY

Cupid (Parlophone)

**51**

**SALES: 43,526**

April brought a new K-Pop phenomenon in the shape of Fifty Fifty, whose viral track Cupid hit No.18 in the weekly chart and finished at No.51 for the month. The quartet's label, Attrakt, has announced a partnership with Warner in the US and the UK, where Parlophone is helping to boost the love Britain is feeling for Cupid, which has racked up more than six million streams since release in February.

***Fifty sense:*** *Fifty Fifty*

Official Charts Company

# ALBUMS CHART TOP 75

## APRIL CHART WEEKS 14-17

BRIT CERTIFIED PLATINUM, GOLD & SILVER AWARDS

★ Platinum (300,000)
● Gold (100,000)
● Silver (60,000)

| TM | LM | MTHS | ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) |
|---|---|---|---|
| 1 | New | | **Metallica** 72 Seasons EMI BLCKND552 (UDS)<br>(G.Fidelman/Hetfield/Ulrich) |
| 2 | 1 | 27 | **The Weeknd** The Highlights Republic/XO 3573443 (UDS) ★<br>(The Weeknd/Max Martin/Holter/Payami/McKinney/Cirkut/Tesfaye/Dukes/Metro Boomin/Illangelo/Dre Moon/Billions DiehL..) |
| 3 | New | | **Boygenius** The Record Interscope 5509938 (UDS)<br>(Boygenius/C.Marks/T.Berg/E.Gruska/M.Duterte/S.Tudzin) |
| 4 | 6 | 7 | **Taylor Swift** Midnights EMI 4579009 (UDS) ★<br>(J.Antonoff/T.Swift/J.Sweet/B.Cook/Sounwave/Keanu Beats/A.Dessner) |
| 5 | New | | **Melanie Martinez** Portals Atlantic 0075678625718 (Arvato)<br>(The 23rd/CJ Baran/Hoskins/M.Martinez/One Love/Pearl Lion/Simon Says/J.Greenwood) |
| 6 | 20 | 48 | **Lewis Capaldi** Divinely Uninspired To A Hellish Extent EMI 7747307 (UDS) ★4<br>(Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pillai/Sneddon/JR Ho) |
| 7 | 11 | 66 | **Elton John** Diamonds Mercury/UMR 6700657 (UDS) ★3<br>(Dudgeon/John/Franks/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Bellotte/Bacharach/C.Bayer Sager/Narada/Penny/Collins...) |
| 8 | 10 | 54 | **Fleetwood Mac** 50 Years – Don't Stop Rhino 0603497855612 (Arvato) ★3<br>(Fleetwood Mac/R.Dashut/K.Caillat) |
| 9 | 8 | 125 | **Eminem** Curtain Call – The Hits Interscope 9887893 (UDS) ★9<br>(Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man) |
| 10 | 7 | 5 | **SZA** SOS RCA 0196589564931 (UDS) ●<br>(A.Atlantica/Buccellati/Babyface/Beat Butcha/benny blanco/B.Slatkin/BLK Beats/C.Lang/D.McKinnon/DJ Dahi/E.Rise/E.Haynie...) |
| 11 | 2 | 2 | **Lana Del Rey** Did You Know That There's A Tunnel Under Ocean Blvd Polydor 4859175 (UDS) ●<br>(B.Lysaght/D.Erickson/Father/I.Doerr/J.Antonoff/Lana Del Rey/L.Sisk/M.Hermosa/N.Waterhouse/Z.Dawes) |
| 12 | 9 | 12 | **Harry Styles** Harry's House Columbia 19658707272 (UDS) ★<br>(Kid Harpoon/T.Johnson/S.Witte) |
| 13 | 15 | 172 | **ABBA** Gold - Greatest Hits Polydor 2752259 (UDS) ★20<br>(Andersson/Ulvaeus) |
| 14 | 26 | 68 | **Taylor Swift** 1989 EMI 4701883 (UDS) ★5<br>(Swift/Taylor/Zancanella/MaxMartin/Shellback/Payami/Antonoff/Mattman & Robin/Kurstin/Chapman/Heap) |
| 15 | 13 | 18 | **Ed Sheeran** = Asylum 0190295859039 (Arvato) ★3<br>(E.Sheeran/S.Mac/J.McDaid/Parisi/Fred again../J.Rubel/L.Bell/Watt/B.Gibson/E.Anderfjärd/RØMANS/F.Vance) |
| 16 | 21 | 112 | **Oasis** Time Flies – 1994-2009 Big Brother RKIDCD66 (The Orchard/Proper) ★5<br>(Oasis/Coyle/Morris/Stent/Sardy/Gallagher) |
| 17 | 19 | 114 | **Arctic Monkeys** AM Domino WIGCD317 (Integral UDS) ★5<br>(Ford/Orton) |
| 18 | 22 | 110 | **Queen** Greatest Hits EMI 2761039 (UDS) ★23<br>(Baker/Queen/Mack) |
| 19 | 36 | 41 | **Taylor Swift** Lover EMI 7792868 (UDS) ★<br>(Dukes/Bell/Swift/Antonoff/Little/Sounwave) |
| 20 | New | | **Ellie Goulding** Higher Than Heaven Polydor 4814622 (UDS)<br>(The 23rd/A.Wells/G.Kurstin/Happy Perez/J.Shatkin/Koz/LostBoy/A.Watt) |
| 21 | New | | **DMA's** How Many Dreams? I OH YOU/Mushroom IOU705 (Virgin/UDS)<br>(S.Price/R.Costey) |
| 22 | 24 | 20 | **Michael Jackson** The Essential Epic/Legacy 88697832712 (UDS) ★4<br>(Jones/Jackson/Various) |
| 23 | 23 | 74 | **Ed Sheeran** ÷ Asylum 0190295859039 (Arvato) ★13<br>(Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth) |
| 24 | 27 | 116 | **Fleetwood Mac** Rumours Rhino/Warner 8122796778 (Arvato) ★14<br>(Fleetwood Mac/R.Dashut/K.Caillat) |
| 25 | New | | **Enter Shikari** A Kiss For The Whole World SO SOAK356CD2 (ROM/UDS)<br>(Rou Reynolds) |
| 26 | 37 | 33 | **Taylor Swift** Folklore EMI 0602435034805 (UDS) ★<br>(Dessner/Antonoff/Swift) |
| 27 | New | | **NF** Hope NF Real Music 5515270 (UDS)<br>(D.Garcia/J.Sojka/NF/Saint X/T.Profitt) |
| 28 | 25 | 24 | **Olivia Rodrigo** Sour Geffen 3807744 (UDS) ★2<br>(Dan Nigro/Alexander23/Jam City/A.Rodrigo) |
| 29 | New | | **The 1975** Live With The BBC Philharmonic Orchestra Dirty Hit/Polydor 6722689 (UDS)<br>(n/a) |
| 30 | 62 | 2 | **Luke Combs** Gettin' Old Sony Music CG 19658774942 (UDS)<br>(L.Combs/Chip Matthews/J.Singleton) |
| 31 | 29 | 25 | **The Weeknd** Starboy Republic/XO 5727592 (UDS) ★<br>(The Weeknd/McKinney/Cirkut/B.Billions/Mano/M.Martin/Payami/B.Blanco/Cashmere Cat/Jake One/Swish/Labrinth/Bobby Raps...) |
| 32 | 31 | 18 | **Little Mix** Between Us RCA 19439926272 (UDS) ★<br>(S.Mac/Bloodshy/Taroncher/Guetta/Saint Fleur/Electric/Duars/Goldfingers/Reynolds/Ashurst/Kearns/Goldstein/Class/KAMILLE...) |
| 33 | 5 | 2 | **Miley Cyrus** Endless Summer Vacation RCA 19658781332 (UDS)<br>(BJ Burton/G.Kurstin/J.Williams/J.Shatkin/J Moon/J.Coffer/Kid Harpoon/M.Taylor-Sheppard/Maxx Morando/Mike WiLL Made-It...) |
| 34 | New | | **Everything But The Girl** Fuse Buzzin' Fly EBTG15CD (Virgin/UDS)<br>(B.Watt/T.Thorn) |
| 35 | 28 | 39 | **Elvis Presley** Elv1s: 30 #1 Hits RCA 07863680792 (UDS) ★7<br>(S.Sholes/E.Presley/L.Newman/W.Scharf/J.Leiber/M.Stoller/Chet Atkins/B.Porter/C.Moman/F.Jarvis/S.Phillips/R.Hull) |
| 36 | New | | **Davido** Timeless Columbia DAVI001ACDALB0 (UDS)<br>(1da Banton/Rage/Blaise Beats/Caltonic SA/Damie/Jon P/Magicsticks/Rore/Rugged/Shizzi/Sparrq/Young Alpha/Yung Willis) |
| 37 | 3 | 3 | **Pink** Trustfall RCA 19658772652 (UDS) ●<br>(D.Hodges/Fred/J.McDaid/M.Koma/A.Moore/S.Gooding/J.Fraites/W.Schultz/J.Shatkin/D.Baron/A Strut/Max Martin/Shellback...) |
| 38 | 32 | 9 | **Eminem** Curtain Call 2 Interscope 4817107 (UDS) ●<br>(Eminem/Aalias/Alex da Kid/Villasana/Battle Roy/BJ Burton/Boi-1da/d.a. got that dope/DJ Khalil/Dr. Dre/DVLP/Haynie/Filthy/Fre...) |
| 39 | 48 | 26 | **Taylor Swift** Reputation EMI 3003310 (UDS) ★2<br>(Antonoff/Swift/Martin/Shellback/Payami/Görres/Holter) |
| 40 | 35 | 93 | **Oasis** (What's The Story) Morning Glory? Big Brother RKIDCD007 (The Orchard/Proper) ★16<br>(Morris/Gallagher) |
| 41 | New | | **Taylor Swift** Folklore: The Long Pond Studio Sessions EMI 4823941 (UDS)<br>(A.Dessner/J.Antonoff/J.Alwyn/T.Swift) |
| 42 | 34 | 22 | **Whitney Houston** I Will Always Love You – The Best Of... Arista 88765413932 (UDS) ●<br>(Kashif/Masser/NM Walden/Babyface/"LA" Reid/Foster/Clivillés/Cole/Duplessis/Wyclef/Tricky/Kiriakou/Mason/Dupri/Cox...I) |
| 43 | 33 | 5 | **Metro Boomin** Heroes & Villains Island 0602448810441 (UDS) ●<br>(Various) |
| 44 | 42 | 43 | **Lana Del Rey** Born To Die Polydor 2787091 (UDS) ★4<br>(Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skarbek/Howe) |
| 45 | 39 | 41 | **Harry Styles** Fine Line Columbia 19439705122 (UDS) ★2<br>(Tyler Johnson/Kid harpoon/Witte/Kurstin/Bhasker) |
| 46 | 43 | 65 | **Maroon 5** Singles Interscope 4754556 (UDS) ★<br>(Maroon 5/Wallace/Endert/B.Blanco/MaxMartin/Shellback/Robopop/Stent/Farrar/Lange/Zancanella/Levine/MdL/Ammo/Cirkut...) |
| 47 | Re-Entry | | **Tyler, The Creator** Call Me If You Get Lost Columbia 0886449308521 (UDS) ●<br>(Tyler, The Creator/Jamie xx) |
| 48 | 56 | 2 | **Daisy Jones & The Six** Aurora Atlantic 0075678624834 (Arvato)<br>(B.Mills/T.Berg) |
| 49 | Re-Entry | | **Linkin Park** Meteora Warner Bros 0093624844426 (Arvato) ★3<br>(Gilmore/Linkin Park) |
| 50 | 44 | 78 | **David Bowie** Legacy Parlophone 0190295919900 (Arvato) ★2<br>(Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley) |
| 51 | 52 | 60 | **Katy Perry** Teenage Dream Virgin CDV3084 (UDS) ★5<br>(Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammo/Wells) |
| 52 | 46 | 20 | **50 Cent** Best Of Polydor/UMR 5741146 (UDS) ★<br>(Dr.Dre/Elizondo/Dirty Swift/ Mr.Porter/Dangerous LLC/Storch/B-Money "BS"/ Hi-Tek/C. Styles/Sire/Timbaland/Danja/Apex...) |
| 53 | 51 | 98 | **Arctic Monkeys** Whatever People Say I Am, That's What I'm...Domino WIGCD162 (Integral UDS) ★7<br>(Abbiss/Smyth) |
| 54 | 57 | 153 | **Bob Marley & The Wailers** Legend Tuff Gong 5489042 (UDS) ★14<br>(Bob Marley & The Wailers/C.Blackwell/E.Brown/J.Nuber/Scratch Perry) |
| 55 | 50 | 87 | **The Beatles** 1 Apple Corps 0830702 (UDS) ★12<br>(McCartney) |
| 56 | 55 | 6 | **Ella Henderson** Everything I Didn't Say Atlantic 0190296303524 (Arvato) ●<br>(Riley/Jean-Marie/Mac & Phil/Two Inch Punch/TMS/S.de Jong/Decilveo/T.Scott/J.Carlsson/M.Kintish/S.Manovski/Green... |
| 57 | 49 | 59 | **Pink** Greatest Hits – So Far!!! LaFace 88697807232 (UDS) ★4<br>(Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopsycho/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback) |
| 58 | 68 | 78 | **Red Hot Chili Peppers** Greatest Hits Warner 9362485452 (Arvato) ★6<br>(Rubin/Beinhorn) |
| 59 | 61 | 62 | **Oasis** Definitely Maybe Big Brother RKIDCD006 (The Orchard/Proper) ★8<br>(Oasis/Coyle/Morris) |
| 60 | Re-Entry | | **Taylor Swift** Evermore EMI 3564858 (UDS) ●<br>(J.Antonoff/T.Swift/A.Dessner/B.Dessner/BJ Burton/J.McAlister) |
| 61 | 67 | 74 | **George Michael** Twenty Five Aegean 88697009002 (UDS) ★5<br>(G.Michael) |
| 62 | 65 | 65 | **Adele** 25 XL XLCD740 (Integral UDS) ★12<br>(Kurstin/MaxMartin/Shellback/Epworth/Rechtshaid/Tedder/Danger Mouse/Dixon/The Smeezingtons) |
| 63 | 59 | 64 | **Bruno Mars** Doo-Wops & Hooligans Elektra 0075678833250 (Arvato) ★7<br>(The Smeezingtons/Needlz/The Supa Dups) |
| 64 | 66 | 81 | **Adele** 21 XL XLCD520 (Integral UDS) ★18<br>(FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins) |
| 65 | 71 | 47 | **Green Day** Greatest Hits: God's Favorite Band Reprise 0093624909170 (Arvato) ★<br>(Ernst/Green Day/Cavallo/Vig/B.J Armstrong) |
| 66 | 70 | 53 | **Billy Joel** Piano Man - The Very Best Of Billy Joel Columbia 82876823592 (UDS) ★4<br>(Ramone/Stewart/Joel/Jones) |
| 67 | 45 | 24 | **The Weeknd** After Hours Republic/XO 881838 (UDS) ★<br>(Illangelo/The Weeknd/DaHeala/Dukes/Reed/Mercereau/MaxMartin/Holter/Metro Boomin/Dre Moon/Parker/OPN/Winans...) |
| 68 | 64 | 37 | **Dua Lipa** Future Nostalgia Warner 0190295275778 (Arvato) ★2<br>(Bhasker/Mones/Kirkpatrick/TMS/Price/Evigan/Koz/Ariza/SG Lewis/Watt/The Monsters & Strangerz/Lindgren/Take A Daytrip...) |
| 69 | 69 | 57 | **Lady Gaga** The Fame Interscope 2726601 (UDS) ★10<br>(RedOne/Fusari/Gaga/Kierszenbaum/Orton/Space Cowboy/Kierulf/Schwartz) |
| 70 | Re-Entry | | **Taylor Swift** Red (Taylor's Version) EMI 3873762 (UDS) ●<br>(A.Dessner/B.Walker/C.Rowe/Danny D./D.Wilson/E.Anderfjärd/Espionage/J.Antonoff/Jacknife Lee/J.Bhasker/P.Mirkovich...) |
| 71 | 63 | 11 | **Xxxtentacion** Look At Me: The Album Columbia 0196589226808 (UDS) ●<br>(Canis Major/Xxxtentacion/Fifty Grand/Willie G/Kellbender/Hellion/King Yosef/Ronny J/Potsu/J.Cunningham/R.Soukiasyan...) |
| 72 | 74 | 70 | **Dua Lipa** Dua Lipa Warner 0190295938482 (Arvato) ★3<br>(Kozmeniuk/Axident/Big Taste/Miguel/J.Reynolds/Digital Farm Animals/Principato/Levine/Wells/Grades/Kirkpatrick...) |
| 73 | Re-Entry | | **De La Soul** 3 Feet High And Rising AOI RMM0452 (Proper) ★<br>(Prince Paul/De La Soul) |
| 74 | Re-Entry | | **Sam Smith** In The Lonely Hour Capitol 3769173 (UDS) ★9<br>(FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z.Lowe/Naughty Boy/Komi/Lawrence) |
| 75 | 72 | 16 | **Becky Hill** Only Honest On The Weekend Polydor 3593658 (UDS) ●<br>(Banx & Ranx/Billen Ted/Guetta/Franky Wah/Jarly/Wilkinson/Jussi/LOSTBOY/Nord/MJ Cole/MK/MNEK/O.Hill/Shift K3Y...) |

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# ANALYSIS

***Music Week* digs into the month's top chart stories...**

***Heavy hitters:*** *Metallica's 72 Seasons was the biggest-selling album in April*

## ROCK SOLID

**01**

### METALLICA

72 Seasons (EMI)

**SALES: 36,551**

Rock rules on the monthly rankings, as Metallica's 11th studio album – and first in more than six years – finishes on top for April. 72 Seasons debuted at the summit on the weekly chart with sales of 29,249 (including 15,873 CDs, 6,292 vinyl copies, 864 cassettes, 3,159 downloads and 3,060 sales-equivalent streams) to become the band's first UK chart-topper in 15 years. That extended Metallica's span of No.1s to more than 31 years, following historical chart-topping results for eponymous fifth album Metallica (1991), follow-up Load (1996) and ninth LP Death Magnetic (2008). 72 Seasons also improved on the No.2 results for 2016's Hardwired To Self-Destruct and 2019's live orchestral album S&M2.

## BOY WONDER

**03**

### BOYGENIUS

The Record (Polydor)

**SALES: 26,051**

Julien Baker, Phoebe Bridgers and Lucy Dacus have all reached the Top 100 before as solo artists, but they collectively achieved their first No.1 as Boygenius. The indie trio's debut studio album, The Record, reached the summit on the weekly chart with sales of 18,869 units (9,839 vinyl copies, 5,329 CDs, 487 downloads and 3,214 sales-equivalent streams). The Record finished the month in third place overall with 26,051 sales. Released in 2018, Boygenius' eponymous debut EP failed to chart but has since amassed sales of 19,455.

***Supergroup:*** *Boygenius*

## PORT(AL) OF CALL

**05**

### MELANIE MARTINEZ

Portals (Atlantic)

**SALES: 25,616**

Melanie Martinez made a debut appearance in the UK Top 75 in March with Death, the lead single from third studio album Portals. The US singer and songwriter then entered a race for the weekly No.1 album with DMA's and (ultimate victors) Boygenius. Portals finished at No.2 on the weekly chart (15,626 sales), the highest position to date for Melanie Martinez. The LP ended up at No.5 overall in April with sales of 25,616, including 11,880 physical copies, 13,374 sales-equivalent streams and 362 downloads.

## DOUBLE BILL

**10**

### SZA

SOS (RCA/Top Dawg)

**SALES: 19,668**

Ahead of SZA's UK arena dates next month, digital-only album SOS continues to make its mark. During April, SOS registered a further 19,668 units to finish 10th overall, as it reached total 'sales' to date of 148,176. SZA's hit single Kill Bill finished the month at No.6 with consumption of 116,027 units. The track is certified as double platinum with 689,042 sales to date.

***Kill joy:*** *SZA*

**PHOTOS:** Tim Saccenti

## HEAVEN SENT

**20**

### ELLIE GOULDING

Higher Than Heaven (Polydor)

**SALES: 14,593**

Ellie Goulding achieved the chart double for the first time in her career last month with LP Higher Than Heaven and Calvin Harris collaboration Miracle. Her fifth studio album – and second consecutive No.1 – made No.20 in the overall monthly rankings (14,593 sales). With four chart-topping LPs to date, Goulding is now level with Adele in terms of British female artists with the most No.1s.

## LUCKY SEVEN

**25**

### ENTER SHIKARI

A Kiss For The Whole World (So Recordings)

**SALES: 13,513**

Sixteen years after their chart debut, Enter Shikari secured their first No.1 with seventh studio album A Kiss For The Whole World. The band faced a challenge from Everything But The Girl, whose first album in almost 24 years, Fuse, ultimately charted at No.3 in the month's final chart week. Fuse made No.34 (11,981 sales) for April.

# Music Week Market Shares

*Artist Singles share for the month measures share of the Top 75 best performing tracks of the month, across sales and audio streams.*
*Artist Albums share for the month measures share of the Top 75 Official Albums Chart.*
*AES = Album Equivalent Sales. SEA = Stream Equivalent Albums*

## THIS MONTH'S CHART SHARE

### TOP 75 CHART BY CORPORATE GROUP

**SINGLES**
**NO. 1 UNIVERSAL**

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 38.95% |
| 2 | SONY MUSIC | 33.75% |
| 3 | WARNER MUSIC | 18.47% |
| 4 | AWAL | 2.78% |
| 5 | HUMAN RE SOURCES | 2.23% |
| | OTHERS | 3.82% |

**ARTIST ALBUMS**
**NO. 1 UNIVERSAL**

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 53.81% |
| 2 | SONY MUSIC | 22.82% |
| 3 | WARNER MUSIC | 17.11% |
| 4 | DOMINO | 2.53% |
| 5 | XL BEGGARS | 1.59% |
| | OTHERS | 2.15% |

**ALL ALBUMS**
**NO. 1 UNIVERSAL**

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 51.76% |
| 2 | SONY MUSIC | 22.57% |
| 3 | WARNER MUSIC | 18.64% |
| 4 | DOMINO | 2.50% |
| 5 | SONY/UNIVERSAL | 1.57% |
| | OTHERS | 2.95% |

### TOP 75 CHART BY RECORD COMPANY

**SINGLES**
**NO. 1 EMI**

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | EMI | 18.07% |
| 2 | RCA | 15.16% |
| 3 | ISLAND | 10.65% |
| 4 | COLUMBIA | 9.99% |
| 5 | ATLANTIC | 7.56% |
| 6 | WARNER RECORDS | 5.80% |
| 7 | POLYDOR | 5.17% |
| 8 | PARLOPHONE | 4.25% |
| 9 | VIRGIN MUSIC | 4.25% |
| 10 | 5K | 2.88% |
| 11 | RELENTLESS | 2.81% |
| 12 | HUMAN RE SOURCES | 2.23% |
| 13 | BLACK BUTTER | 2.07% |
| 14 | HARBOUR ARTISTS & MUSIC | 1.78% |
| 15 | ATLANTIC/COLUMBIA | 1.23% |
| | OTHERS | 6.11% |

**ARTIST ALBUMS**
**NO. 1 EMI**

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | EMI | 24.33% |
| 2 | POLYDOR | 18.41% |
| 3 | RCA | 12.56% |
| 4 | ATLANTIC | 8.44% |
| 5 | ISLAND | 7.40% |
| 6 | COLUMBIA | 5.88% |
| 7 | RHINO (WARNERS) | 4.54% |
| 8 | WARNER RECORDS | 4.13% |
| 9 | BIG BROTHER | 3.60% |
| 10 | VIRGIN MUSIC | 2.74% |
| 11 | DOMINO | 2.53% |
| 12 | XL RECORDINGS | 1.59% |
| 13 | SILVA SCREEN | 1.40% |
| 14 | UMR | 0.92% |
| 15 | SONY MUSIC CG | 0.78% |
| | OTHERS | 0.75% |

**ALL ALBUMS**
**NO. 1 EMI**

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | EMI | 23.33% |
| 2 | POLYDOR | 17.49% |
| 3 | RCA | 12.42% |
| 4 | ATLANTIC | 10.06% |
| 5 | ISLAND | 7.32% |
| 6 | COLUMBIA | 5.81% |
| 7 | RHINO (WARNERS) | 4.49% |
| 8 | WARNER RECORDS | 4.08% |
| 9 | BIG BROTHER | 3.56% |
| 10 | VIRGIN MUSIC | 2.71% |
| 11 | DOMINO | 2.50% |
| 12 | SONY MUSIC CG/EMI | 1.57% |
| 13 | XL RECORDINGS | 1.57% |
| 14 | SILVA SCREEN | 1.38% |
| 15 | UMR | 0.91% |
| | OTHERS | 0.77% |

## THIS MONTH'S TOTAL MARKET SHARE

### BY CORPORATE GROUP

**SINGLES STREAMS**
**NO. 1 UNIVERSAL**

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 35.8% |
| 2 | SONY MUSIC | 20.7% |
| 3 | WARNER MUSIC | 14.9% |
| 4 | XL BEGGARS | 1.1% |
| 5 | BMG | 1.1% |
| | OTHERS | 26.4% |

**SINGLES SALES**
**NO. 1 UNIVERSAL**

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 34.2% |
| 2 | SONY MUSIC | 21.5% |
| 3 | WARNER MUSIC | 15.4% |
| 4 | BMG | 2.3% |
| 5 | XL BEGGARS | 0.9% |
| | OTHERS | 25.8% |

**ARTIST ALBUM SALES**
**NO. 1 UNIVERSAL**

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 37.4% |
| 2 | WARNER MUSIC | 14.1% |
| 3 | SONY MUSIC | 12.4% |
| 4 | BMG | 3.9% |
| 5 | XL BEGGARS | 2.0% |
| | OTHERS | 30.1% |

### BY RECORD COMPANY

**SINGLES STREAMS**
**NO. 1 EMI**

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | EMI | 11.1% |
| 2 | RCA | 10.8% |
| 3 | POLYDOR | 9.3% |
| 4 | ISLAND | 7.9% |
| 5 | COLUMBIA | 6.6% |
| 6 | ATLANTIC | 6.3% |
| 7 | WARNER RECORDS | 3.8% |
| 8 | PARLOPHONE | 2.8% |
| 9 | UMR | 2.2% |
| 10 | RHINO (WARNERS) | 1.7% |
| 11 | SONY MUSIC CG | 1.5% |
| 12 | VIRGIN MUSIC | 1.5% |
| 13 | DECCA | 1.4% |
| 14 | XL RECORDINGS | 0.6% |
| 15 | BMG | 0.6% |
| | OTHERS | 31.8% |

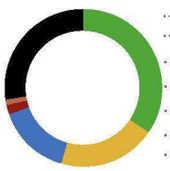
**SINGLES SALES**
**NO. 1 EMI**

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | EMI | 12.5% |
| 2 | RCA | 12.0% |
| 3 | POLYDOR | 8.5% |
| 4 | ISLAND | 6.4% |
| 5 | COLUMBIA | 5.8% |
| 6 | ATLANTIC | 5.3% |
| 7 | WARNER RECORDS | 3.9% |
| 8 | PARLOPHONE | 3.5% |
| 9 | UMR | 2.5% |
| 10 | RHINO (WARNERS) | 2.2% |
| 11 | SONY MUSIC CG | 1.8% |
| 12 | BMG | 1.5% |
| 13 | DECCA | 1.4% |
| 14 | VIRGIN MUSIC | 1.0% |
| 15 | RELENTLESS | 0.6% |
| | OTHERS | 31.1% |

**ARTIST ALBUM SALES**
**NO. 1 EMI**

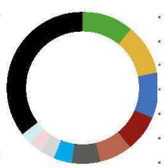
| TW | COMPANY | SHARE |
|---|---|---|
| 1 | EMI | 11.3% |
| 2 | POLYDOR | 10.1% |
| 3 | RHINO (WARNERS) | 4.6% |
| 4 | UMR | 4.3% |
| 5 | RCA | 3.8% |
| 6 | SONY MUSIC CG | 3.8% |
| 7 | ISLAND | 3.7% |
| 8 | COLUMBIA | 3.6% |
| 9 | PARLOPHONE | 3.0% |
| 10 | ATLANTIC | 3.0% |
| 11 | WARNER RECORDS | 3.0% |
| 12 | VIRGIN MUSIC | 2.9% |
| 13 | BMG | 2.9% |
| 14 | DECCA | 2.6% |
| 15 | SILVA SCREEN | 1.4% |
| | OTHERS | 35.9% |

## AES (ALL ALBUMS)
### TOTAL MARKET - THIS MONTH



| | | |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 36.1% |
| 2 | SONY MUSIC | 20.1% |
| 3 | WARNER MUSIC | 14.8% |
| 4 | BMG | 1.5% |
| 5 | XL BEGGARS | 1.2% |
| | OTHERS | 26.3% |

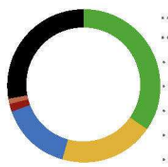
BY CORPORATE GROUP



| | | |
|---|---|---|
| 1 | EMI | 11.3% |
| 2 | RCA | 10.1% |
| 3 | POLYDOR | 9.2% |
| 4 | ISLAND | 7.4% |
| 5 | COLUMBIA | 6.2% |
| 6 | ATLANTIC | 5.8% |
| 7 | WARNER RECORDS | 3.7% |
| 8 | PARLOPHONE | 2.8% |
| 9 | UMR | 2.6% |
| 10 | SONY MUSIC CG | 2.1% |
| | OTHERS | 38.6% |

BY RECORD COMPANY

## AES (ARTIST ALBUMS)



| | | |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 36.0% |
| 2 | SONY MUSIC | 19.9% |
| 3 | WARNER MUSIC | 14.9% |
| 4 | BMG | 1.4% |
| 5 | XL BEGGARS | 1.2% |
| | OTHERS | 26.4% |

BY CORPORATE GROUP

| | | |
|---|---|---|
| 1 | EMI | 11.2% |
| 2 | RCA | 10.2% |
| 3 | POLYDOR | 9.3% |
| 4 | ISLAND | 7.5% |
| 5 | COLUMBIA | 6.3% |
| 6 | ATLANTIC | 5.9% |
| 7 | WARNER RECORDS | 3.8% |
| 8 | PARLOPHONE | 2.8% |
| 9 | UMR | 2.5% |
| 10 | RHINO (WARNERS) | 2.0% |
| | OTHERS | 38.4% |

BY RECORD COMPANY

## MARKET STATISTICS - THIS MONTH

| DATE | SINGLES | | | | ARTIST ALBUMS | | | | COMPS | ALL ALBUMS | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | SALES | AUDIO STREAMS | VIDEO STREAMS | TOTAL | PHYSICAL | DOWNLOADS | SEA2 | TOTAL | TOTAL | SALES | SEA2 | TOTAL |
| THIS MONTH | 1,161,215 | 11,471,035,704 | 740,002,678 | 103,624,394 | 1,115,858 | 168,228 | 7,209,137 | 8,493,223 | 296,210 | 1,444,812 | 7,344,622 | 8,789,433 |
| LAST MONTH | 1,490,087 | 14,374,344,371 | 925,957,724 | 130,107,943 | 1,348,449 | 230,420 | 8,983,524 | 10,562,393 | 360,355 | 1,769,474 | 9,153,274 | 10,922,748 |
| % CHANGE | -22.1% | -20.2% | -20.1% | -20.4% | -17.2% | -27.0% | -19.8% | -19.6% | -17.8% | -18.3% | -19.8% | -19.5% |

Your essential guide to the market shares for this month and 2023. Compiled from Official Charts Company data.

Official Charts Company

# YEAR-TO-DATE TOTAL MARKET SHARE

## BY CORPORATE GROUP

### COMPILATION SALES NO. 1 UNIVERSAL

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 41.5% |
| 2 | SONY MUSIC | 31.9% |
| 3 | BMG | 4.7% |
| 4 | WARNER MUSIC | 3.9% |
| 5 | CHERRY RED | 1.1% |
| | OTHERS | 16.9% |

### ALL ALBUM SALES NO. 1 UNIVERSAL

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 37.9% |
| 2 | SONY MUSIC | 14.6% |
| 3 | WARNER MUSIC | 13.0% |
| 4 | BMG | 4.0% |
| 5 | XL BEGGARS | 1.8% |
| | OTHERS | 28.7% |

### SINGLES STREAMS NO. 1 UNIVERSAL

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 35.3% |
| 2 | SONY MUSIC | 20.6% |
| 3 | WARNER MUSIC | 14.9% |
| 4 | XL BEGGARS | 1.1% |
| 5 | BMG | 1.1% |
| | OTHERS | 27.1% |

### SINGLES SALES NO. 1 UNIVERSAL

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 32.8% |
| 2 | SONY MUSIC | 22.5% |
| 3 | WARNER MUSIC | 16.3% |
| 4 | BMG | 2.0% |
| 5 | XL BEGGARS | 1.0% |
| | OTHERS | 25.4% |

### AES (ALL ALBUMS) NO. 1 UNIVERSAL

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 35.1% |
| 2 | SONY MUSIC | 20.2% |
| 3 | WARNER MUSIC | 14.9% |
| 4 | BMG | 1.6% |
| 5 | XL BEGGARS | 1.2% |
| | OTHERS | 26.9% |

### AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | UNIVERSAL MUSIC | 35.0% |
| 2 | SONY MUSIC | 20.1% |
| 3 | WARNER MUSIC | 15.1% |
| 4 | BMG | 1.5% |
| 5 | XL BEGGARS | 1.2% |
| | OTHERS | 27.1% |

## BY RECORD COMPANY

### COMPILATION SALES NO. 1 SONY CG

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | SONY MUSIC CG | 27.7% |
| 2 | EMI | 21.3% |
| 3 | UMR | 13.5% |
| 4 | COLUMBIA | 2.7% |
| 5 | BMG | 2.5% |
| 6 | POLYDOR | 2.2% |
| 7 | UNION SQUARE | 2.0% |
| 8 | DECCA | 2.0% |
| 9 | RHINO (WARNERS) | 1.6% |
| 10 | RCA | 1.3% |
| 11 | ISLAND | 1.2% |
| 12 | ATLANTIC | 1.2% |
| 13 | CHERRY RED | 1.1% |
| 14 | NEW STATE | 1.1% |
| 15 | SOUL JAZZ | 0.9% |
| | OTHERS | 17.8% |

### ALL ALBUM SALES NO. 1 EMI

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | EMI | 12.4% |
| 2 | POLYDOR | 9.2% |
| 3 | SONY MUSIC CG | 6.5% |
| 4 | UMR | 5.3% |
| 5 | RHINO (WARNERS) | 4.3% |
| 6 | RCA | 3.5% |
| 7 | COLUMBIA | 3.5% |
| 8 | ISLAND | 3.4% |
| 9 | ATLANTIC | 2.8% |
| 10 | BMG | 2.8% |
| 11 | PARLOPHONE | 2.8% |
| 12 | WARNER RECORDS | 2.7% |
| 13 | VIRGIN MUSIC | 2.6% |
| 14 | DECCA | 2.6% |
| 15 | SILVA SCREEN | 1.2% |
| | OTHERS | 34.4% |

### SINGLES STREAMS NO. 1 RCA

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | RCA | 10.9% |
| 2 | EMI | 10.7% |
| 3 | POLYDOR | 9.3% |
| 4 | ISLAND | 7.9% |
| 5 | COLUMBIA | 6.4% |
| 6 | ATLANTIC | 6.3% |
| 7 | WARNER RECORDS | 3.8% |
| 8 | PARLOPHONE | 2.8% |
| 9 | UMR | 2.2% |
| 10 | RHINO (WARNERS) | 1.7% |
| 11 | SONY MUSIC CG | 1.6% |
| 12 | VIRGIN MUSIC | 1.5% |
| 13 | DECCA | 1.4% |
| 14 | 0207 DEF JAM | 0.6% |
| 15 | BMG | 0.6% |
| | OTHERS | 32.4% |

### SINGLES SALES NO. 1 RCA

| TW | COMPANY | SHARE |
|---|---|---|
| 1 | RCA | 13.5% |
| 2 | EMI | 11.7% |
| 3 | POLYDOR | 7.9% |
| 4 | ISLAND | 6.5% |
| 5 | ATLANTIC | 5.8% |
| 6 | COLUMBIA | 5.6% |
| 7 | WARNER RECORDS | 3.9% |
| 8 | PARLOPHONE | 3.6% |
| 9 | UMR | 2.4% |
| 10 | RHINO (WARNERS) | 2.4% |
| 11 | SONY MUSIC CG | 1.9% |
| 12 | DECCA | 1.4% |
| 13 | BMG | 1.2% |
| 14 | VIRGIN MUSIC | 0.9% |
| 15 | XL RECORDINGS | 0.5% |
| | OTHERS | 30.7% |

### AES (ALL ALBUMS) NO. 1 EMI

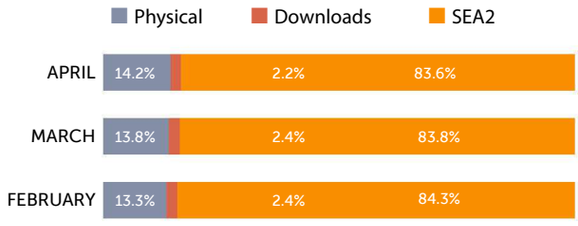
| TW | COMPANY | SHARE |
|---|---|---|
| 1 | EMI | 10.7% |
| 2 | RCA | 10.4% |
| 3 | POLYDOR | 9.1% |
| 4 | ISLAND | 7.4% |
| 5 | COLUMBIA | 6.2% |
| 6 | ATLANTIC | 5.8% |
| 7 | WARNER RECORDS | 3.7% |
| 8 | PARLOPHONE | 2.9% |
| 9 | UMR | 2.6% |
| 10 | SONY MUSIC CG | 2.1% |
| 11 | RHINO (WARNERS) | 2.1% |
| 12 | DECCA | 1.6% |
| 13 | VIRGIN MUSIC | 1.4% |
| 14 | BMG | 1.0% |
| 15 | DOMINO | 0.7% |
| | OTHERS | 32.5% |

### AES (ARTIST ALBUMS) NO. 1 EMI

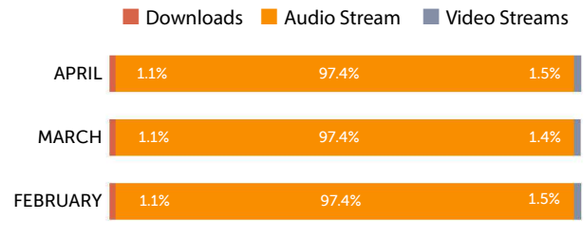
| TW | COMPANY | SHARE |
|---|---|---|
| 1 | EMI | 10.6% |
| 2 | RCA | 10.5% |
| 3 | POLYDOR | 9.2% |
| 4 | ISLAND | 7.5% |
| 5 | COLUMBIA | 6.2% |
| 6 | ATLANTIC | 5.9% |
| 7 | WARNER RECORDS | 3.8% |
| 8 | PARLOPHONE | 2.9% |
| 9 | UMR | 2.4% |
| 10 | RHINO (WARNERS) | 2.1% |
| 11 | SONY MUSIC CG | 1.8% |
| 12 | DECCA | 1.5% |
| 13 | VIRGIN MUSIC | 1.4% |
| 14 | BMG | 1.0% |
| 15 | DOMINO | 0.7% |
| | OTHERS | 32.6% |

## FORMAT SPLITS

### ALBUMS




### SINGLES




## MARKET STATISTICS - YEAR-TO-DATE

| DATE | SINGLES | | | | ARTIST ALBUMS | | | | COMPS | ALL ALBUMS | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | SALES | AUDIO STREAMS | VIDEO STREAMS | TOTAL | PHYSICAL | DOWNLOADS | SEA2 | TOTAL | TOTAL | SALES | SEA2 | TOTAL |
| THIS YEAR | 5,037,266 | 48,196,185,454 | 3,152,548,634 | 436,705,837 | 4,495,545 | 742,368 | 30,020,659 | 35,258,572 | 1,238,777 | 5,897,462 | 30,599,888 | 36,497,350 |
| LAST YEAR | 5,603,693 | 44,088,829,914 | 3,346,654,102 | 404,224,073 | 4,407,513 | 809,255 | 27,248,738 | 32,465,506 | 1,505,590 | 6,027,444 | 27,943,652 | 33,971,096 |
| % CHANGE | -10.1% | 9.3% | -5.8% | 8.0% | 2.0% | -8.3% | 10.2% | 8.6% | -17.7% | -2.2% | 9.5% | 7.4% |

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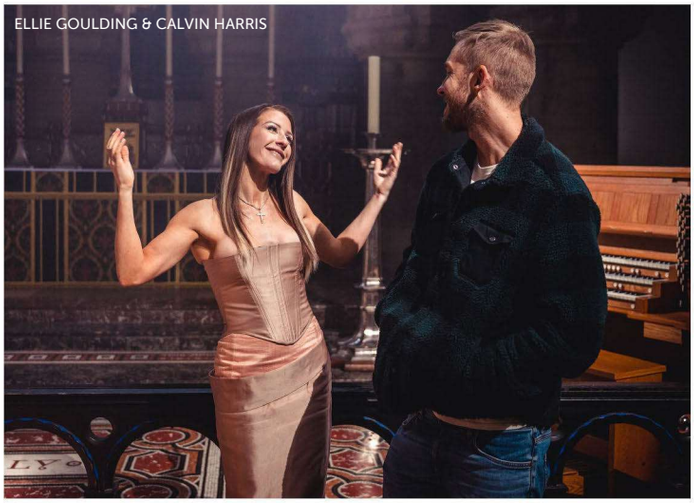
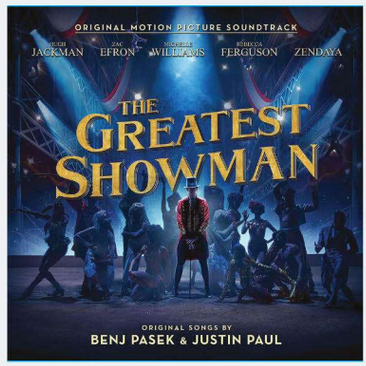
# OFFICIAL UK STREAMING TOP 50

Official Streaming Chart




| TM | ARTIST | TITLE | LABEL |
|---|---|---|---|
| 1 | Calvin Harris & Ellie Goulding | Miracle | Columbia |
| 2 | Miley Cyrus | Flowers | RCA |
| 3 | PinkPantheress | Boy's A Liar | Warner |
| 4 | Libianca | People | 5K |
| 5 | SZA | Kill Bill | RCA/Top Dawg |
| 6 | Rema & Selena Gomez | Calm Down | Jonzing Worldwide/Mavin |
| 7 | Ed Sheeran | Eyes Closed | Atlantic |
| 8 | Raye Ft 070 Shake | Escapism | Human Re Sources |
| 9 | Taylor Swift | Anti-Hero | EMI |
| 10 | The Weeknd | Die For You | Republic/XO |
| 11 | Miguel | Sure Thing | Jive |
| 12 | Harry Styles | As It Was | Columbia |
| 13 | David Kushner | Daylight | Miserable |
| 14 | Lizzy McAlpine | Ceilings | Harbour Artists & Music |
| 15 | David Guetta & Bebe Rexha | I'm Good (Blue) | Parlophone |
| 16 | Lewis Capaldi | Forget Me | EMI |
| 17 | Venbee & Goddard | Messy In Heaven | Columbia |
| 18 | Strandz | Us Against The World | Relentless |
| 19 | George Ezra | Green Green Grass | Columbia |
| 20 | Metro Boomin, The Weeknd & 21 Savage | Creepin' | Republic |
| 21 | Coi Leray | Players | Uptown/Republic |
| 22 | Mimi Webb | Red Flags | Epic |
| 23 | Lewis Capaldi | Wish You The Best | Vertigo |
| 24 | Mae Stephens | If We Ever Broke Up | EMI |
| 25 | Meghan Trainor | Made You Look | RCA |
| 26 | Switch Disco & Ella Henderson | React | Relentless |
| 27 | Lewis Capaldi | Someone You Loved | EMI |
| 28 | Tom Odell | Another Love | Columbia |
| 29 | Ed Sheeran | Bad Habits | Asylum |
| 30 | Drake | Search & Rescue | OVO/Republic |
| 31 | Jax Jones & Calum Scott | Whistle | Polydor |
| 32 | OneRepublic | I Ain't Worried | Interscope |
| 33 | Tiësto & Tate McRae | 10:35 | Atlantic/Ministry Of Sound |
| 34 | Sam Smith & Kim Petras | Unholy | Capitol |
| 35 | Eliza Rose & Interplanetary Criminal | B.O.T.A. (Baddest Of Them All) | Warner/X One House |
| 36 | Ed Sheeran | Shivers | Asylum |
| 37 | Jvke | Golden Hour | Jvke |
| 38 | The Killers | Mr Brightside | Vertigo |
| 39 | Lewis Capaldi | Pointless | EMI |
| 40 | Glass Animals | Heat Waves | Polydor |
| 41 | Bakar | Hell N Back | Black Butter |
| 42 | Ayra Starr | Rush | Mavin |
| 43 | Meghan Trainor | Mother | Epic |
| 44 | Chris Brown | Under The Influence | RCA |
| 45 | LF System | Afraid To Feel | Warner |
| 46 | Niall Horan | Heaven | Capitol |
| 47 | Fifty Fifty | Cupid | Parlophone |
| 48 | Vance Joy | Riptide | Atlantic |
| 49 | The Weeknd | Save Your Tears | Republic/XO |
| 50 | Central Cee | Let Go | Central Cee |

## OFFICIAL COMPILATIONS TOP 50




| TM | TITLE | LABEL | DISTRIBUTOR |
|---|---|---|---|
| 1 | Now That's What I Call Music! 114 | Sony Music CG/EMI | UDS |
| 2 | The Greatest Showman OST | Atlantic | Arvato |
| 3 | Hamilton | Atlantic | Arvato |
| 4 | Mamma Mia! | Polydor | UDS |
| 5 | Moana | Walt Disney | UDS |
| 6 | Suicide Squad: The Album | Atlantic | Arvato |
| 7 | Encanto OST | Walt Disney | UDS |
| 8 | Now That's What I Call Music! 14 | Sony Music CG/EMI | UDS |
| 9 | Frozen OST | Walt Disney | UDS |
| 10 | Now Yearbook Extra 1986 | Sony Music CG/EMI | UDS |
| 11 | Six: The Musical | Loud Mouth | Absolute UDS |
| 12 | Roald Dahl's Matilda The Musical – OST | Sony Classical | UDS |
| 13 | Now That's What I Call Massive Hits & #1s | Sony Music CG/EMI | UDS |
| 14 | Frozen II – OST | Walt Disney | UDS |
| 15 | The Lion King | Walt Disney | UDS |
| 16 | The Hits Album: The Country Album | Sony Music CG/Spectrum | UDS |
| 17 | Now That's What I Call Music! 113 | Sony Music CG/EMI | UDS |
| 18 | Mamma Mia! Here We Go Again | Polydor | UDS |
| 19 | Fifty Shades Of Grey | Republic | UDS |
| 20 | Grease | Polydor | UDS |
| 21 | Sing – OST | Republic | UDS |
| 22 | Disney's Lullaby Album | Walt Disney | UDS |
| 23 | Jukebox Party | Sony Music CG/Spectrum | UDS |
| 24 | A Star Is Born | Interscope | UDS |
| 25 | Sing 2 | Island | UDS |
| 26 | Phil Collins Plays Well With Others | Rhino | Arvato |
| 27 | Eurovision Song Contest: Liverpool 2023 | UMR | UDS |
| 28 | Now That's What I Call 60s Pop | Sony Music CG/EMI | UDS |
| 29 | Now #1s | Sony Music CG/EMI | UDS |
| 30 | The Best 70s Rock Album | Sony Music CG/Spectrum | UDS |
| 31 | Aladdin – OST | Walt Disney | UDS |
| 32 | Top Gun: Maverick | Polydor | UDS |
| 33 | Now That's What I Call A Massive 80s Party | Sony Music CG/EMI | UDS |
| 34 | The Best 80s Car Songs In The World Ever!... | Sony Music CG/Spectrum | UDS |
| 35 | The Hits Album: 80s Dance | Sony Music CG/Spectrum | UDS |
| 36 | Descendants 3 – OST | Walt Disney | UDS |
| 37 | Heathers: The Musical | Ghostlight | ADA Arvato |
| 38 | The Fault In Our Stars – OST | Atlantic | Arvato |
| 39 | The Greatest Showman Reimagined | Atlantic | Arvato |
| 40 | Wicked | Decca | UDS |
| 41 | Dear Evan Hansen | Atlantic | Arvato |
| 42 | Spider-Man: Into The Spider-Verse (OST) | Republic | UDS |
| 43 | Fantastic 90s | Sony Music CG/Spectrum | UDS |
| 44 | Now Yearbook 1986 | Sony Music CG/EMI | UDS |
| 45 | Ultimate Car Hits Anthems | Union Square | ADA Arvato |
| 46 | Descendants 2 – OST | Walt Disney | UDS |
| 47 | Eurovision Song Contest: Turin 2022 | UMR | UDS |
| 48 | Fantastic 70s | Sony Music CG/Spectrum | UDS |
| 49 | La La Land | Interscope/Polydor | UDS |
| 50 | Beauty And The Beast | Walt Disney | UDS |

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# OFFICIAL VINYL TOP 50s

## OFFICIAL VINYL SINGLES

| TM | ARTIST | TITLE | LABEL |
|---|---|---|---|
| 1 | Sam Fender | Wild Grey Ocean | Polydor |
| 2 | Enter Shikari & Wargasm | The Void Stares Back | SO |
| 3 | Niall Horan | Heaven | Capitol |
| 4 | U2 | Two Hearts Beat As One | Island |
| 5 | Yard Act | 100% Endurance | Island |
| 6 | Suggs & Paul Weller | Ooh Do U Fink U R | BMG |
| 7 | Kasabian | Rocket Fuel | Columbia |
| 8 | Happy Mondays | Wrote For Luck | London Music Stream |
| 9 | Fleetwood Mac | Albatross | Sony Music CG |
| 10 | Alison Goldfrapp & Claptone | Digging Deeper | BMG |
| 11 | Echo & The Bunnymen | Don't Let It Get You Down | London Music Stream |
| 12 | Bob Marley & The Wailers | Stir It Up | Island |
| 13 | Public Image Ltd. | Hawaii | PiL Official |
| 14 | Baby Queen | Colours Of You | Polydor |
| 15 | Tom Grennan | Here | Insanity |
| 16 | Jessie Ware | Free Yourself | EMI |
| 17 | Björk | Ovule | One Little Independent |
| 18 | Garbage | Witness To Your Love | Infectious |
| 19 | Soft Cell | Light Sleepers | BMG |
| 20 | Supergrass | St Petersburg | Echo |
| 21 | Sam Smith & Kim Petras | Unholy | Capitol |
| 22 | Porcupine Tree | IA / DW / XT | Transmission |
| 23 | The Mars Volta | Frances The Mute | Clouds Hill |
| 24 | Porridge Radio | 7 Seconds | Secretly Canadian |
| 25 | Celeste | Lately | Polydor |
| 26 | Kae Tempest | Nice Idea | Fiction |
| 27 | Altered Images | Happy Birthday | Sony |
| 28 | Jason Isbell & Amanda Shires | Tour Of Duty | Southeastern |
| 29 | Sweet | Blockbuster | RCA |
| 30 | Angel Olsen | Forever Means | Jagjaguwar |
| 31 | Frank Carter And The Rattlesnakes | The Drugs | International Death Cult |
| 32 | Dodie | Hot Mess | Doddleoddle |
| 33 | Mötley Crüe | Helter Skelter | Virgin |
| 34 | Bob Marley & The Wailers | Mr Chatterbox | Trojan |
| 35 | Bros | When Will I Be Famous | Columbia |
| 36 | New Order | Blue Monday | Rhino |
| 37 | Aurora | A Temporary High | Decca |
| 38 | Jorja Smith | Rose Rouge | Decca |
| 39 | Lady Gaga | Bloody Mary | Interscope |
| 40 | M | Pop Muzik | Metro |
| 41 | X-Press 2 Ft David Byrne | Lazy | Skint |
| 42 | Marvin Gaye | This Love Starved Heart Of Mine (It's Killing...) | Motown |
| 43 | Mike Flowers Pops | Wonderwall | London Music Stream |
| 44 | Suicide | A Way Of Life Rarities | BMG |
| 45 | Fontaines D.C. | 'Cello Song | Chrysalis |
| 46 | LCD Soundsystem | New Body Rhumba | Columbia/DFA |
| 47 | Ghost | Kiss The Go-Goat | Loma Vista |
| 48 | Hugh Cornwell | Moments Of Madness | HIS |
| 49 | Lewis Capaldi | Forget Me | EMI |
| 50 | Blitz Vega | Strong Forever | CEN |

## OFFICIAL VINYL ALBUMS

| TM | ARTIST | TITLE | LABEL |
|---|---|---|---|
| 1 | Boygenius | The Record | Interscope |
| 2 | Taylor Swift | Folklore: The Long Pond Studio Sessions | EMI |
| 3 | Metallica | 72 Seasons | EMI |
| 4 | De La Soul | 3 Feet High And Rising | Rhino/Tommy Boy |
| 5 | The 1975 | Live With The BBC Philharmonic Orchestra | Dirty Hit/Polydor |
| 6 | Melanie Martinez | Portals | Atlantic |
| 7 | DMA'S | How Many Dreams? | I Oh You/Mushroom |
| 8 | Enter Shikari | A Kiss For The Whole World | SO |
| 9 | Lana Del Rey | Did You Know That There's A Tunnel Under... | Polydor |
| 10 | Everything But The Girl | Fuse | Buzzin' Fly |
| 11 | Daughter | Stereo Mind Game | 4AD |
| 12 | David Bowie | Aladdin Sane | Simply Vinyl |
| 13 | Ellie Goulding | Higher Than Heaven | Polydor |
| 14 | Pink Floyd | The Dark Side Of The Moon - Live At... | Parlophone |
| 15 | Taylor Swift | Midnights | EMI |
| 16 | Fleetwood Mac | Rumours | WEA |
| 17 | Pink Floyd | The Dark Side Of The Moon | Rhino |
| 18 | Linkin Park | Meteora | Warner |
| 19 | Blur | Present The Special Collectors Edition | Parlophone |
| 20 | The White Stripes | Elephant | Sony Music CG |
| 21 | RJ Thompson | Lifeline | Codename |
| 22 | Pearl Jam | Give Way | Sony Music CG |
| 23 | Harry Styles | Harry's House | Columbia |
| 24 | Depeche Mode | Memento Mori | Columbia |
| 25 | Ocean Colour Scene | B-Sides, Seasides & Freerides | Demon |
| 26 | Daisy Jones & The Six | Aurora | Atlantic |
| 27 | Arctic Monkeys | AM | Domino |
| 28 | The Rolling Stones | Beggars Banquet | ABKCO |
| 29 | OMD | Dazzle Ships | UMR/Virgin |
| 30 | IST IST | Protagonists | Kind Violence |
| 31 | Self Esteem | Compliments Please | Fiction |
| 32 | Amy Winehouse | Back To Black | Island |
| 33 | Siouxsie & The Banshees | A Kiss In The Dreamhouse | Polydor/UMR |
| 34 | The Cure | Show | Polydor/UMR |
| 35 | Adele | 30 | Columbia |
| 36 | London Grammar | If You Wait | Ministry Of Sound |
| 37 | Suede | Suede Demos | Demon |
| 38 | Nirvana | Nevermind | Geffen |
| 39 | Madonna | American Life Mixshow Mix | Rhino |
| 40 | Taylor Swift | Reputation | EMI |
| 41 | The Prodigy | Invaders Must Die Remixes + | Takemetothehospital |
| 42 | Duran Duran | Carnival Rio! | Parlophone |
| 43 | The Who/Isobel Griffiths Orch... | The Who With Orchestra: Live At Wembley | Universal |
| 44 | Afflecks Palace | The Only Light In This Tunnel Is The Oncoming... | Spirit Of Spike Island |
| 45 | Waterparks | Intellectual Property | Parlophone |
| 46 | The Stranglers | Norfolk Coast | Coursegood |
| 47 | Bastille | MTV Unplugged | EMI |
| 48 | Lana Del Rey | Born To Die | Polydor |
| 49 | A Certain Ratio | 1982 | Mute |
| 50 | Oasis | (What's The Story) Morning Glory? | Big Brother |

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# SPECIALIST ALBUMS TOP 20s

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## OFFICIAL AMERICANA TOP 20 ALBUMS

PHOTO: Matt Grubb

| TM | ARTIST | TITLE | LABEL |
|---|---|---|---|
| 1 | Boygenius | The Record | Interscope |
| 2 | Noah Kahan | Stick Season | Republic |
| 3 | Natalie Merchant | Keep Your Courage | Nonesuch |
| 4 | City & Colour | The Love Still Held Me Near | Still |
| 5 | Zach Bryan | American Heartbreak | Warner |
| 6 | Bruce Springsteen | Only The Strong Survive | Columbia |
| 7 | Hold Steady | The Price Of Progress | Positive Jams |
| 8 | Eva Cassidy | I Can Only Be Me | Blix Street |
| 9 | Feist | Multitudes | Fiction |
| 10 | Big Thief | Dragon New Warm Mountain I Believe... | 4AD |
| 11 | Sheryl Crow | Sheryl: Music From The Feature Documentary | Polydor/UMR |
| 12 | Ward Thomas | Music In The Madness | WTW |
| 13 | First Aid Kit | Palomino | Columbia |
| 14 | Wunderhorse | Cub | Communion |
| 15 | Weyes Blood | And In The Darkness, Hearts Aglow | Sub Pop |
| 16 | Rodrigo Y Gabriela | In Between Thoughts... A New World | ATO |
| 17 | Fenne Lily | Big Picture | Dead Oceans |
| 18 | Lainey Wilson | Bell Bottom Country | Broken Bow |
| 19 | Tallest Man On Earth | Henry St | Anti- |
| 20 | Marcus Mumford | (Self-Titled) | Island |

## OFFICIAL CLASSICAL ARTIST TOP 20 ALBUMS

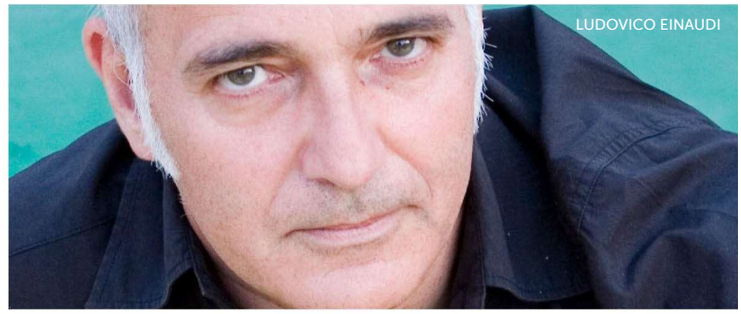


PHOTO: Getty

| TM | ARTIST | TITLE | LABEL |
|---|---|---|---|
| 1 | Ludovico Einaudi | Islands: Essential Einaudi | Decca |
| 2 | Max Richter | Sleep | Deutsche Grammophon |
| 3 | Alan Menken | The Little Mermaid – OST | Walt Disney |
| 4 | Ludovico Einaudi | Underwater | Decca |
| 5 | Ludovico Einaudi | In A Time Lapse | Decca |
| 6 | Max Richter | Voyager – Essential | Deutsche Grammophon |
| 7 | Ludovico Einaudi | Cinema | Decca |
| 8 | Jóhann Jóhannsson | The Theory Of Everything – OST | Back Lot |
| 9 | Howard Shore | The Lord Of The Rings: Trilogy – OST | Reprise |
| 10 | Max Richter | The Blue Notebooks | Deutsche Grammophon |
| 11 | Ludovico Einaudi | Una Mattina | Decca |
| 12 | Hans Zimmer & Lisa Gerrard | Gladiator – OST | Decca |
| 13 | LPO & Parry | The 50 Greatest Pieces Of Classical Music | X5 |
| 14 | Howard Shore | The Lord Of The Rings – Ost | Reprise |
| 15 | André Rieu & Johann Strauss Or. | My Music My World: The Very Best Of | Decca |
| 16 | Eric Whitacre/Voces8 | Home | Decca |
| 17 | London Philharmonic Orchestra | Spatial Audio – 3D Classical Collection | Warner Classics |
| 18 | Lang Lang | The Disney Book | Deutsche Grammophon |
| 19 | Ludovico Einaudi | Divenire | Decca |
| 20 | Romain Dumas & Orchestra | Thomas Bangalter: Mythologies | Erato |

## OFFICIAL HIP-HOP & R&B TOP 20 ALBUMS

| TM | ARTIST | TITLE | LABEL |
|---|---|---|---|
| 1 | The Weeknd | The Highlights | Republic/XO |
| 2 | Eminem | Curtain Call: The Hits | Interscope |
| 3 | Sza | SOS | RCA |
| 4 | NF | Hope | NF Real Music |
| 5 | The Weeknd | Starboy | Republic/XO |
| 6 | Davido | Timeless | Columbia |
| 7 | Eminem | Curtain Call 2 | Interscope |
| 8 | Whitney Houston | I Will Always Love You: The Best Of | Arista |
| 9 | Metro Boomin | Heroes & Villains | Island |
| 10 | Tyler The Creator | Call Me If You Get Lost | Columbia |
| 11 | 50 Cent | Best Of | Polydor/UMR |
| 12 | The Weeknd | After Hours | Republic/XO |
| 13 | Xxxtentacion | Look At Me: The Album | Columbia |
| 14 | De La Soul | 3 Feet High And Rising | Aoi |
| 15 | 50 Cent | Get Rich Or Die Tryin' | Interscope |
| 16 | Nicki Minaj | Queen Radio – Vol 1 | Island |
| 17 | Eminem | The Eminem Show | Polydor/Umr |
| 18 | Drake | Certified Lover Boy | Ovo/Republic Records |
| 19 | Drake & 21 Savage | Her Loss | Columbia/Ovo/Republic |
| 20 | Kanye West | Graduation | Roc-A-Fella |

## OFFICIAL JAZZ TOP 20 ALBUMS

PHOTO: Getty

| TM | ARTIST | TITLE | LABEL |
|---|---|---|---|
| 1 | Glenn Miller | From Rags To Riches | Jazz Band |
| 2 | Sade | The Best Of Sade | Epic |
| 3 | Norah Jones | Come Away With Me | Blue Note |
| 4 | Sade | Lovers Live | Epic |
| 5 | Nina Simone | Feeling Good: Her Greatest Hits And Remixes | Verve |
| 6 | Ella Fitzgerald | Gold | Verve |
| 7 | London Brew | London Brew | Concord |
| 8 | Nina Simone | See-Line Woman: The Best Of | Spectrum |
| 9 | Nina Simone | Feeling Good | Verve |
| 10 | Miles Davis | Kind Of Blue | Columbia |
| 11 | GoGo Penguin | Everything Is Going To Be Ok | XXIM |
| 12 | Amy Winehouse | Frank | Island |
| 13 | Sade | Lovers Rock | Epic |
| 14 | Ray Charles | The Ultimate Collection | Not Now |
| 15 | Alfa Mist | Variables | Anti- |
| 16 | Norah Jones | iTunes Originals | Virgin |
| 17 | Gregory Porter | Still Rising: The Collection | Decca |
| 18 | Frank Sinatra | A Man And His Music | UMR |
| 19 | Nat King Cole | Stardust | Woowi |
| 20 | Louis Armstrong & Ella Fitzgerald | Cheek To Cheek: The Complete Duet.... | Verve |

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# SPECIALIST ALBUMS TOP 20s

## OFFICIAL COUNTRY ARTIST TOP 20 ALBUMS

PHOTO: Zack Massey

| TM | ARTIST | TITLE | LABEL |
|---|---|---|---|
| 1 | Luke Combs | Gettin' Old | Sony Music CG |
| 2 | Morgan Wallen | One Thing At A Time | EMI |
| 3 | Taylor Swift | Fearless (Taylor's Version) | EMI |
| 4 | Luke Combs | What You See Is What You Get | Sony Music CG |
| 5 | Luke Combs | This One's For You | Sony Music CG |
| 6 | Taylor Swift | Fearless | Mercury |
| 7 | Luke Combs | Growin' Up | Sony Music CG |
| 8 | Shania Twain | Come On Over | Mercury |
| 9 | Taylor Swift | Taylor Swift | Mercury |
| 10 | Morgan Wallen | Dangerous: The Double Album | EMI |
| 11 | Zach Bryan | American Heartbreak | Warner |
| 12 | Glen Campbell | Adiós | UMR |
| 13 | Glen Campbell | Gentle On My Mind | UMR/Virgin |
| 14 | Chris Stapleton | Traveller | Mercury Nashville |
| 15 | Jordan Davis | Bluebird Days | Snakefarm |
| 16 | Dolly Parton | Dumplin' – OST | Sony Music CG |
| 17 | Kelsea Ballerini | Rolling Up The Welcome Mat | Black River Ent. |
| 18 | Chris Stapleton | Starting Over | Decca |
| 19 | Ward Thomas | Music In The Madness | WTW |
| 20 | Florida Georgia Line | The Acoustic Sessions | Big Machine |

## OFFICIAL DANCE TOP 20 ALBUMS

| TM | ARTIST | TITLE | LABEL |
|---|---|---|---|
| 1 | Sigala | Every Cloud – Silver Linings | Ministry Of Sound |
| 2 | David Guetta | One Love | Parlophone |
| 3 | Calvin Harris | 18 Months | Columbia |
| 4 | Fred Again.. | USB | Atlantic |
| 5 | Robin Schulz | Prayer | Atlantic |
| 6 | David Guetta | Nothing But The Beat | Parlophone |
| 7 | David Guetta | Nothing But The Beat 2.0 | Parlophone |
| 8 | Jax Jones | Snacks | Polydor |
| 9 | The Prodigy | Their Law: The Singles 1990-2005 | XL |
| 10 | Tiesto | Drive | Atlantic |
| 11 | Drake | Honestly, Nevermind | OVO/Republic |
| 12 | Sigala | Brighter Days | Ministry Of Sound |
| 13 | Jonas Blue | Blue | Positiva |
| 14 | Calvin Harris | Motion | Columbia |
| 15 | Bad Boy Chiller Crew | Disrespectful | Relentless |
| 16 | Major Lazer | Major Lazer Essentials | Because |
| 17 | Britney Spears | B In The Mix: The Remixes Vol 2 | Jive |
| 18 | Black Eyed Peas | The Beginning | Interscope |
| 19 | Fred Again.. | Actual Life 3 (Jan 1 - Sep 9 2022) | Atlantic |
| 20 | Disclosure | Settle | PMR |

## OFFICIAL FOLK TOP 20 ALBUMS

PHOTO: Katie Silvester

| TM | ARTIST | TITLE | LABEL |
|---|---|---|---|
| 1 | Billie Marten | Drop Cherries | Rough Trade |
| 2 | Lankum | False Lankum | Island |
| 3 | Marcus Mumford | (Self-Titled) | Rough Trade |
| 4 | Lisa O'Neill | All Of This Is Chance | Hudson |
| 5 | The Young'Uns | Tiny Notes | On The Fiddle |
| 6 | Levellers Collective | Together All The Way | Glitterbeat |
| 7 | Brighde Chaimbeul | Carry Them With Us | Full Time Hobby |
| 8 | Spencer Cullum | Spencer Cullum's Coin Collection 2 | Ear |
| 9 | Blackmore's Night | Shadow Of The Moon (25th Anniversary) | Drag City |
| 10 | Alasdair Roberts | Grief In The Kitchen And Mirth In The... | BC |
| 11 | The Mary Wallopers | The Mary Wallopers | Decca |
| 12 | The Longest Johns | Smoke & Oakum | EMI |
| 13 | Jessie Buckley & Bernard Butler | For All Our Days That Tear The Heart | Corduroy Punk |
| 14 | Josienne Clarke | Onliness | One Little Independ- |
| 15 | Hack-Poets Guild | Blackletter Garland | ent |
| 16 | Craig Gould | Songs From The Campfire | Craig Gould |
| 17 | Fairport Convention | Full House For Sale | Matty Grooves |
| 18 | Unthank: Smith | Nowhere And Everywhere | Billingham |
| 19 | The Unthanks | Sorrows Away | Rabblerouser |
| 20 | Rozi Plain | Prize | Memphis Industries |

## OFFICIAL ROCK & METAL TOP 20 ALBUMS

PHOTO: Tim Saccenti

| TM | ARTIST | TITLE | LABEL |
|---|---|---|---|
| 1 | Metallica | 72 Seasons | EMI |
| 2 | Enter Shikari | A Kiss For The Whole World | SO |
| 3 | Linkin Park | Meteora | Warner |
| 4 | Green Day | Greatest Hits: God's Favorite Band | Reprise |
| 5 | Foo Fighters | The Essential | Sony Music CG |
| 6 | Nirvana | Nirvana | Geffen |
| 7 | Fall Out Boy | So Much (For) Stardust | Parlophone |
| 8 | Nirvana | Nevermind | Geffen/UMR |
| 9 | Guns N' Roses | Greatest Hits | Geffen |
| 10 | Linkin Park | Hybrid Theory | Warner |
| 11 | Blink 182 | Greatest Hits | Geffen |
| 12 | AC/DC | Iron Man 2 – OST | Columbia |
| 13 | Metallica | Metallica | Vertigo |
| 14 | Enter Shikari | Live At Alexandra Palace 3 | SO |
| 15 | Nickelback | The Best Of Nickelback, Vol 1 | Rhino |
| 16 | Led Zeppelin | Mothership | Rhino |
| 17 | Linkin Park | Hybrid Theory/Reanimation | Warner |
| 18 | Bury Tomorrow | The Seventh Sun | Music For Nations |
| 19 | Green Day | American Idiot | Reprise |
| 20 | Slipknot | Antennas To Hell | Roadrunner |

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# UK AIRPLAY

CHARTS KEY
HIGHEST NEW ENTRY
HIGHEST CLIMBER
PLAY/AUDIENCE INCREASE
TREND INCREASE +50%

RADIO MONITOR we're always listening

Music Week's UK and EU Radio Airplay chart based on RadioMonitor data ©.

## UK RADIO AIRPLAY TOP 50

| TM | LM | ARTIST/TITLE/LABEL | CORP GROUP | PLAYS | TREND% | STNS | IMPACTS | TREND% |
|---|---|---|---|---|---|---|---|---|
| 1 | 18 | Ed Sheeran Eyes Closed Atlantic | WMG | 25,854 | 397% | 249 | 291.66 | 215% |
| 2 | 1 | Miley Cyrus Flowers RCA | SME | 23,072 | -25% | 254 | 175.81 | -34% |
| 3 | 5 | Zara Larsson Can't Tame Her Black Butter/Sommer house | SME | 16,831 | 38% | 225 | 158.97 | -6% |
| 4 | 6 | Taylor Swift Anti-Hero EMI | UMG | 18,883 | -3% | 238 | 157.12 | -2% |
| 5 | 4 | Lewis Capaldi Forget Me EMI | UMG | 18,817 | -10% | 228 | 154.06 | -13% |
| 6 | 14 | Calvin Harris & Ellie Goulding Miracle Columbia | SME | 18,117 | 102% | 213 | 147.04 | 40% |
| 7 | 10 | Jax Jones & Calum Scott Whistle Polydor | UMG | 16,600 | 37% | 225 | 131.87 | 7% |
| 8 | 2 | Niall Horan Heaven Capitol | UMG | 18,666 | 2% | 235 | 128.21 | -48% |
| 9 | NEW | Meghan Trainor Mother Epic | SME | 10,866 | 146% | 206 | 128.11 | 236% |
| 10 | NEW | Lewis Capaldi Wish You The Best Vertigo | UMG | 7,315 | - | 209 | 127.66 | - |
| 11 | 36 | Mae Muller I Wrote A Song Capitol | UMG | 11,015 | 113% | 231 | 126.46 | 94% |
| 12 | 11 | Lewis Capaldi Pointless EMI | UMG | 12,951 | -16% | 220 | 108.27 | -8% |
| 13 | 8 | Tom Grennan Here Insanity | SME | 14,619 | -1% | 210 | 98.39 | -26% |
| 14 | NEW | Switch Disco & Ella Henderson React Relentless | SME | 10,464 | 191% | 195 | 96.25 | 275% |
| 15 | 9 | The Weeknd Die For You Republic/XO | UMG | 8,170 | 1% | 194 | 93.02 | -30% |
| 16 | NEW | The 1975 Oh Caroline Dirty Hit | IND. | 2,870 | 283% | 109 | 93.02 | 639% |
| 17 | 40 | Miley Cyrus River RCA | SME | 5,207 | 204% | 158 | 88.57 | 51% |
| 18 | NEW | Belinda Carlisle Big Big Love BMG | IND. | 1,268 | 1278% | 118 | 88.5 | 536% |
| 19 | 25 | Becky Hill & David Guetta Remember Polydor | UMG | 7,652 | -8% | 215 | 79.41 | -6% |
| 20 | 38 | Mae Stephens If We Ever Broke Up EMI | UMG | 8,129 | 15% | 180 | 78.35 | 23% |
| 21 | RE | Joel Corry & Becky Hill History Atlantic | WMG | 7,669 | 53% | 161 | 74.16 | 76% |
| 22 | NEW | Jonas Brothers Waffle House Republic | UMG | 5,766 | - | 197 | 73.7 | - |
| 23 | NEW | Post Malone Chemical Republic | UMG | 2,954 | - | 173 | 72.7 | - |
| 24 | NEW | Ellie Goulding By The End Of The Night Polydor | UMG | 4,083 | 356% | 183 | 71.17 | 376% |
| 25 | 13 | Ed Sheeran Celestial Asylum | WMG | 8,796 | -40% | 175 | 70.36 | -36% |
| 26 | 22 | Pink Trustfall RCA | SME | 11,702 | -27% | 227 | 69.04 | -22% |
| 27 | 7 | Mimi Webb Red Flags Epic | SME | 11,610 | -32% | 211 | 66.59 | -52% |
| 28 | 3 | Lizzo Special Atlantic | WMG | 11,215 | -35% | 185 | 64.37 | -64% |
| 29 | NEW | FLO Ft Missy Elliott Fly Girl Island | UMG | 6,978 | 1142% | 183 | 63.78 | 555% |
| 30 | 37 | Sigala/M Muller & C Baser Ft... Feels This... Ministry Of Sound | SME | 10,963 | 10% | 172 | 61.93 | -5% |
| 31 | 12 | Meghan Trainor Made You Look RCA | SME | 9,470 | -37% | 218 | 61.56 | -45% |
| 32 | 16 | Bebe Rexha Heart Wants What It Wants Parlophone | WMG | 2,541 | 4% | 101 | 58.55 | -37% |
| 33 | 34 | Libianca People 5K | SME | 3,109 | 16% | 156 | 57.84 | -19% |
| 34 | 32 | Harry Styles As It Was Columbia | SME | 7,903 | -17% | 247 | 57.62 | -22% |
| 35 | NEW | David Guetta/Anne-Marie/Coi Leray Baby Don't... Parlophone | W/W | 7,791 | - | 191 | 57.26 | - |
| 36 | 27 | Joel Corry & Tom Grennan Lionheart (Fearless) Atlantic | WMG | 9,928 | -24% | 165 | 55.96 | -29% |
| 37 | NEW | Nothing But Thieves Welcome To The DCC RCA | SME | 1,413 | 231% | 79 | 55.41 | 133% |
| 38 | 15 | Coi Leray Players Uptown/Republic | UMG | 5,797 | -10% | 183 | 53.44 | -45% |
| 39 | 46 | Dermot Kennedy Kiss Me Island | UMG | 8,231 | -13% | 169 | 52.64 | -7% |
| 40 | 30 | Tiësto & Tate McRae 10:35 Atlantic/Ministry Of Sound | WMG | 7,552 | -36% | 215 | 51.91 | -32% |
| 41 | 23 | Cian Ducrot I'll Be Waiting Polydor | UMG | 7,339 | -31% | 117 | 49.4 | -43% |
| 42 | NEW | Borai & Denham Audio Make Me Columbia | SME | 1,752 | 44% | 99 | 48.72 | 69% |
| 43 | NEW | Mimi Webb Freezing Epic | SME | 3,154 | -1% | 125 | 48.45 | 11% |
| 44 | NEW | The Blessed Madonna Ft The Joy Shades Of Love Warner | WMG | 2,387 | 6% | 75 | 48.11 | 55% |
| 45 | 44 | Paramore Running Out Of Time Atlantic | WMG | 871 | 3% | 31 | 48.02 | -16% |
| 46 | 24 | Lizzo 2 Be Loved (Am I Ready) Atlantic | WMG | 7,652 | -37% | 195 | 47.76 | -45% |
| 47 | 41 | David Guetta & Bebe Rexha I'm Good (Blue) Parlophone | WMG | 6,184 | -21% | 203 | 45.93 | -21% |
| 48 | 21 | PinkPantheress Boy's A Liar Warner | WMG | 5,562 | -32% | 151 | 45.66 | -49% |
| 49 | 47 | Metro Boomin, The Weeknd & 21 Savage Creepin' Republic | UMG | 3,743 | -27% | 143 | 43.14 | -23% |
| 50 | NEW | Rosa Linn Never Be Mine Ministry Of Sound | SME | 300 | - | 54 | 42.78 | - |

## UK TV AIRPLAY TOP 50

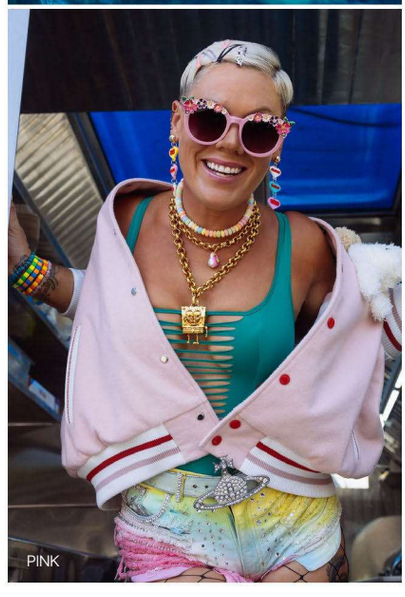
| TM | LM | ARTIST/TITLE/LABEL | CORP GROUP | PLAYS | TREND% | STNS |
|---|---|---|---|---|---|---|
| 1 | NEW | Calvin Harris & Ellie Goulding Miracle / Columbia | SME | 917 | 433% | 7 |
| 2 | 1 | PinkPantheress Boy's A Liar / Warner | WMG | 874 | -10% | 7 |
| 3 | 10 | Jax Jones & Calum Scott Whistle / Polydor | UMG | 871 | 48% | 7 |
| 4 | RE | Metro Boomin,/The Weeknd/21 Savage Creepin' / Republic | UMG | 783 | 263% | 7 |
| 5 | 5 | Libianca People / 5K | SME | 752 | 2% | 7 |
| 6 | NEW | Ed Sheeran Eyes Closed / Atlantic | WMG | 735 | 842% | 7 |
| 7 | 2 | Raye Ft 070 Shake Escapism / Human Re Sources | IND | 700 | -25% | 7 |
| 8 | NEW | FLO Ft Missy Elliott Fly Girl / Island | UMG | 662 | - | 7 |
| 9 | 21 | Niall Horan Heaven / Capitol | UMG | 655 | 34% | 7 |
| 10 | 32 | Mae Stephens If We Ever Broke Up / EMI | UMG | 644 | 83% | 6 |
| 11 | 3 | Miley Cyrus Flowers / RCA | SME | 624 | -33% | 7 |
| 12 | 31 | Coi Leray Players / Uptown/Republic | UMG | 621 | 73% | 6 |
| 13 | 24 | Z Larsson Can't Tame Her / Black Butter/Sommer House | SME | 618 | 44% | 6 |
| 14 | 4 | SZA Kill Bill / RCA/Top Dawg | SME | 549 | -36% | 6 |
| 15 | NEW | Sigala/M Muller/C Baser Ft... Feels This... / Ministry Of Sound | SME | 546 | 195% | 6 |
| 16 | 12 | Lizzo Special / Atlantic | WMG | 536 | -6% | 6 |
| 17 | 6 | Mimi Webb Red Flags / Epic | SME | 522 | -27% | 6 |
| 18 | 8 | Rema/S Gomez Calm Down / Jonzing Worldwide/Mavin | IND. | 518 | -19% | 8 |
| 19 | NEW | Meghan Trainor Mother / Epic | SME | 505 | 523% | 6 |
| 20 | 43 | Tom Grennan Here / Insanity | SME | 501 | 72% | 6 |
| 21 | 17 | Taylor Swift Anti-Hero / EMI | UMG | 493 | -4% | 7 |
| 22 | 11 | Miguel Sure Thing / Jive | SME | 480 | -18% | 6 |
| 23 | NEW | Miley Cyrus River / RCA | SME | 465 | 107% | 7 |
| 24 | 13 | David Guetta & Bebe Rexha I'm Good (Blue) / Parlophone | WMG | 456 | -19% | 7 |
| 25 | 30 | Lizzy McAlpine Ceilings / Harbour Artists & Music | IND. | 452 | 18% | 7 |
| 26 | 22 | Nathan Dawe & Bru-C Ft... Oh Baby / Atlantic | WMG | 450 | -7% | 7 |
| 27 | NEW | ArrDee & Cat Burns Home For My Heart / Island | UMG | 436 | 174% | 6 |
| 28 | 46 | Mae Muller I Wrote A Song / Capitol | UMG | 434 | 63% | 7 |
| 29 | 7 | Pink Trustfall / RCA | SME | 423 | -39% | 7 |
| 30 | NEW | Switch Disco & Ella Henderson React / Relentless | SME | 421 | 390% | 5 |
| 31 | 19 | Strandz Us Against The World / Relentless | SME | 414 | -18% | 7 |
| 32 | 36 | Ayra Starr Rush / Mavin | IND. | 411 | 25% | 7 |
| 33 | 41 | Eliza Rose Better Love / Warner | WMG | 410 | 34% | 7 |
| 34 | 14 | Venbee & Goddard Messy In Heaven / Columbia | SME | 390 | -29% | 6 |
| 35 | 9 | Tiësto & Tate McRae 10:35 / Atlantic/Ministry Of Sound | WMG | 358 | -42% | 6 |
| 36 | NEW | Caity Baser Pretty Boys / Chosen/EMI | UMG | 344 | 42% | 6 |
| 37 | NEW | Venbee Gutter / Columbia | SME | 339 | 842% | 6 |
| 38 | NEW | Lewis Capaldi How I'm Feeling Now / EMI | UMG | 338 | 397% | 7 |
| 39 | RE | Lewis Capaldi Pointless / EMI | UMG | 329 | 46% | 7 |
| 40 | 38 | Harry Styles As It Was / Columbia | SME | 319 | -1% | 6 |
| 41 | 20 | Cian Ducrot I'll Be Waiting / Polydor | UMG | 311 | -37% | 6 |
| 42 | 35 | George Ezra Green Green Grass / Columbia | SME | 281 | -15% | 6 |
| 43 | 29 | E Rose/Interplanetary... B.O.T.A.../ Warner/X One House | WMG | 257 | -33% | 6 |
| 44 | 37 | Paramore Running Out Of Time / Atlantic | WMG | 253 | -21% | 5 |
| 45 | 26 | Central Cee Let Go / Central Cee | WMG | 249 | -41% | 6 |
| 46 | NEW | Kings Of The Rollers & Katy B Paradise / Rinse | IND. | 246 | - | 6 |
| 47 | NEW | Lewis Capaldi Wish You The Best / Vertigo | UMG | 233 | - | 6 |
| 48 | RE | Lewis Capaldi Forget Me / EMI | UMG | 232 | 12% | 6 |
| 49 | 18 | Meghan Trainor Made You Look / RCA | SME | 228 | -55% | 7 |
| 50 | 28 | Oliver Tree & Robin Schulz Miss You / Atlantic | WMG | 213 | -45% | 6 |

## EU RADIO AIRPLAY TOP 50

| TM | ARTIST/TITLE | | COMPANY | CORP GROUP | PLAYS | STNS | IMPACTS |
|---|---|---|---|---|---|---|---|
| 1 | Miley Cyrus | Flowers | Sony Music | SME | 146,156 | 1,963 | 3,459.33m |
| 2 | Ed Sheeran | Eyes Closed | Atlantic | WMG | 93,009 | 1,581 | 2,014.16m |
| 3 | Pink | TRUSTFALL | Sony Music | SME | 65,047 | 1,120 | 1,604.98m |
| 4 | Metro Boomin feat. T.. | Creepin' | Universal Music | UMG | 58,796 | 930 | 1,603.47m |
| 5 | Taylor Swift | Anti-Hero | Universal Music | UMG | 65,053 | 1,352 | 1,343.98m |
| 6 | Dermot Kennedy | Kiss Me | Universal Music | UMG | 46,683 | 987 | 1,246.23m |
| 7 | Ed Sheeran | Celestial | Atlantic | WMG | 46,353 | 1,224 | 1,167.54m |
| 8 | KAMRAD | Feel Alive | Epic | SME | 30,125 | 521 | 1,116.59m |
| 9 | David Guetta & Bebe .. | I'm Good (Blue) | Parlophone | WMG | 58,244 | 1,388 | 1,111.20m |
| 10 | Lil Nas X | STAR WALKIN (League .. | Sony Music | SME | 41,997 | 844 | 1,105.63m |
| 11 | Lost Frequencies, El.. | Back To You | One Seven Music | SME | 44,937 | 800 | 1,103.31m |
| 12 | Leony | Somewhere In Between | Armada Music | Ind. | 28,119 | 436 | 1,000.28m |
| 13 | Rosa Linn | SNAP | Columbia | SME | 39,448 | 1,119 | 988.80m |
| 14 | Lewis Capaldi | Forget Me | Universal Music | UMG | 53,213 | 1,251 | 951.64m |
| 15 | Jax Jones & Calum Scott | Whistle | Universal Music | UMG | 53,230 | 950 | 926.49m |
| 16 | Felix Jaehn & Ray Da.. | Call It Love | Universal Music | UMG | 36,205 | 668 | 918.52m |
| 17 | Tiësto & Tate McRae | 10:35 | Warner Music | WMG | 48,896 | 1,021 | 907.33m |
| 18 | Calvin Harris feat. .. | Miracle | Sony Music | SME | 62,190 | 1,143 | 831.74m |
| 19 | ROSALÍA | LLYLM | Sony Music | SME | 20,705 | 448 | 819.99m |
| 20 | Harry Styles | As It Was | Sony Music | SME | 41,068 | 1,654 | 818.68m |
| 21 | Loi | Gold | VOLKSMUSIC | Ind. | 23,809 | 568 | 812.77m |
| 22 | Zara Larsson | Can't Tame Her | Sony Music | SME | 51,010 | 837 | 811.28m |
| 23 | Purple Disco Machine.. | Substitution | Insanity Records | SME | 36,916 | 1,015 | 787.98m |
| 24 | Alok & James Arthur | Work With My Love | Sony Music | SME | 37,322 | 896 | 778.24m |
| 25 | Niall Horan | Heaven | Neon Haze Music | UMG | 48,920 | 922 | 740.91m |
| 26 | Linkin Park | Lost | Warner Records | WMG | 16,436 | 455 | 734.81m |
| 27 | David Guetta feat. A.. | Baby Don't Hurt Me | Warner Music | WMG | 37,897 | 1,179 | 708.74m |
| 28 | Rita Ora | You Only Love Me | Bmg Rights Manag | Ind. | 32,133 | 684 | 708.27m |
| 29 | Lizzo | 2 Be Loved (Am I Ready) | Warner Music | WMG | 26,911 | 929 | 702.44m |
| 30 | Benson Boone | In The Stars | Warner Music | WMG | 16,563 | 337 | 702.14m |
| 31 | Tiësto | Lay Low | Warner Music | WMG | 36,888 | 662 | 698.16m |
| 32 | Måneskin | The Loneliest | Sony Music | SME | 17,919 | 639 | 695.85m |
| 33 | Louane | Secret | Universal Music | UMG | 11,867 | 220 | 693.93m |
| 34 | Tom Gregory | Forget Somebody | Sony Music | SME | 16,776 | 362 | 692.90m |
| 35 | Michael Patrick Kell.. | Wonders | SMD/Columbia De | SME | 18,467 | 314 | 684.91m |
| 36 | Black Eyed Peas feat.. | BAILAR CONTIGO | Sony Music | SME | 19,863 | 407 | 672.58m |
| 37 | Meghan Trainor | Made You Look | Sony Music | SME | 38,554 | 1,107 | 668.56m |
| 38 | Coi Leray | Players | Universal Music | UMG | 39,517 | 872 | 622.23m |
| 39 | Joel Corry & Tom Gre.. | Lionheart (Fearless) | Warner Music | WMG | 40,106 | 837 | 608.70m |
| 40 | Bizarrap & Shakira | Shakira Bzrp Music S.. | DALE PLAY Recor | SME | 25,938 | 648 | 605.43m |
| 41 | Sam Smith feat. Calv.. | I'm Not Here To Make.. | Universal Music | UMG | 41,049 | 1,065 | 563.87m |
| 42 | Freya Ridings | Weekends | Universal Music | UMG | 23,368 | 559 | 563.44m |
| 43 | MEDUZA & James Carte.. | Bad Memories | Island | UMG | 24,857 | 669 | 563.37m |
| 44 | Depeche Mode | Ghosts Again | Sony Music | SME | 27,477 | 913 | 554.24m |
| 45 | Pink | Never Gonna Not Danc.. | Sony Music | SME | 32,134 | 1,090 | 554.19m |
| 46 | Udo Lindenberg & Apa.. | Komet | Warner National | WMG | 12,420 | 243 | 546.69m |
| 47 | Weeknd, The | Die For You | XO/Republic | UMG | 35,019 | 892 | 532.03m |
| 48 | Imagine Dragons | Symphony | Polydor | UMG | 14,869 | 429 | 531.02m |
| 49 | Alok, Sigala & Ellie.. | All By Myself | Sony Music | SME | 26,820 | 792 | 526.06m |
| 50 | Sam Smith feat. Kim .. | Unholy | Universal Music | UMG | 26,917 | 898 | 510.96m |

MILEY CYRUS

ED SHEERAN


PINK

DERMOT KENNEDY

METRO BOOMIN

# STREAMING

Spotify

## GLOBAL

| TM | ARTIST/TITLE |
|---|---|
| 1 | Eslabon Armado<br>Ella Baila Sola |
| 2 | Miley Cyrus<br>Flowers |
| 3 | Yng Lvcas<br>La Bebe - Remix |
| 4 | SZA<br>Kill Bill |
| 5 | Karol G<br>TQG |
| 6 | Rosalía<br>Beso |
| 7 | Harry Styles<br>As It Was |
| 8 | PinkPantheress<br>Boy's A Liar Pt. 2 |
| 9 | Fifty Fifty<br>Cupid - Twin Ver. |
| 10 | The Weeknd<br>Die For You (With Ariana Grande)... |
| 11 | Metro Boomin<br>Creepin' (With The Weeknd...) |
| 12 | Rema<br>Calm Down (With Selena Gomez) |
| 13 | Yandel<br>Yandel 150 |
| 14 | Peso Pluma<br>PRC |
| 15 | Jisoo<br>Flower |
| 16 | Natanael Cano<br>AMG |
| 17 | Bizarrap<br>Shakira: Bzrp Music Sessions... |
| 18 | Grupo Frontera<br>Un x100to |
| 19 | Taylor Swift<br>Anti-Hero |
| 20 | Feid<br>Classy 101 |

## EUROPE

| TM | ARTIST/TITLE |
|---|---|
| 1 | Miley Cyrus<br>Flowers |
| 2 | Rosalía<br>Beso |
| 3 | David Guetta & Bebe Rexha<br>I'm Good (Blue) |
| 4 | Metro Boomin<br>Creepin' (With The Weeknd...) |
| 5 | David Kushner<br>Daylight |
| 6 | Calvin Harris & Ellie Goulding<br>Miracle |
| 7 | Eminem<br>Mockingbird |
| 8 | Tom Odell<br>Another Love |
| 9 | Harry Styles<br>As It Was |
| 10 | PinkPantheress<br>Boy's A Liar Pt. 2 |
| 11 | Ed Sheeran<br>Eyes Closed |
| 12 | SZA<br>Kill Bill |
| 13 | Karol G<br>TQG |
| 14 | Rema<br>Calm Down (With Selena Gomez) |
| 15 | Libianca<br>People |
| 16 | Bizarrap<br>Shakira: Bzrp Music Sessions... |
| 17 | Raye<br>Escapism (Feat. 070 Shake) |
| 18 | OneRepublic<br>I Ain't Worried |
| 19 | RAF Camora<br>All Night |
| 20 | The Weeknd<br>Die For You (With Ariana Grande) |

## UNITED KINGDOM

| TM | ARTIST/TITLE |
|---|---|
| 1 | Calvin Harris & Ellie Goulding<br>Miracle |
| 2 | PinkPantheress<br>Boy's A Liar Pt. 2 |
| 3 | Miley Cyrus<br>Flowers |
| 4 | SZA<br>Kill Bill |
| 5 | Libianca<br>People |
| 6 | Raye<br>Escapis (Feat. 070 Shake) |
| 7 | Taylor Swift<br>Anti-Hero |
| 8 | Lizzy McAlpine<br>Ceilings |
| 9 | Ed Sheeran<br>Eyes Closed |
| 10 | David Kushner<br>Daylight |
| 11 | Harry Styles<br>As It Was |
| 12 | Rema<br>Calm Down (With Selena Gomez) |
| 13 | Metro Boomin<br>Creepin' (With The Weeknd...) |
| 14 | Miguel<br>Sure Thing |
| 15 | Drake<br>Search & Rescue |
| 16 | Coi Leray<br>Players |
| 17 | Mae Stephens<br>If We Ever Broke Up |
| 18 | Lewis Capaldi<br>Forget Me |
| 19 | David Guetta & Bebe Rexha<br>I'm Good (Blue) |
| 20 | OneRepublic<br>I Ain't Worried |

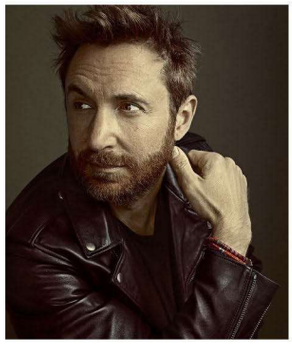
## FRANCE

| TM | ARTIST/TITLE |
|---|---|
| 1 | Miley Cyrus<br>Flowers |
| 2 | Gaulois<br>Jolie (feat. Ninho) |
| 3 | SDM<br>Bolide Allemand |
| 4 | Hamza<br>Nocif |
| 5 | Zola<br>Coeur De Ice (Feat. Damso) |
| 6 | Djadja & Dinaz<br>Capitaine |
| 7 | Zola<br>Amber |
| 8 | Tiakola<br>Meuda |
| 9 | Tayc<br>Room 69 |
| 10 | Ayra Starr<br>Rush |
| 11 | Werenoi<br>Ciao |
| 12 | PLK<br>Demain |
| 13 | Metro Boomin<br>Creepin' (With The Weeknd...) |
| 14 | Gazo<br>No Lèche |
| 15 | Vacra<br>Tiki Taka |
| 16 | Werenoi<br>Laboratoire |
| 17 | Favé<br>Urus |
| 18 | Lomepal<br>Decrescendo |
| 19 | Zola<br>Toute La Journée (Feat. Tiakola) |
| 20 | Aya Nakamura<br>Baby |

## GERMANY

| TM | ARTIST/TITLE |
|---|---|
| 1 | RAF Camora<br>All Night |
| 2 | Udo Lindenberg<br>Komet |
| 3 | Apache 207<br>Breaking Your Heart |
| 4 | Eminem<br>Mockingbird |
| 5 | Miley Cyrus<br>Flowers |
| 6 | Reezy<br>Shoot |
| 7 | HoodBlaq<br>Pass Auf |
| 8 | Ayliva<br>Was Mir Gefällt |
| 9 | Ayliva<br>Sie Weiß (Feat. Mero) |
| 10 | Tiësto<br>Lay Low |
| 11 | Nina Chuba<br>Mangos Mit Chili |
| 12 | Luciano<br>Bamba (Feat. Aitch & BIA) |
| 13 | David Guetta & Bebe Rexha<br>I'm Good (Blue) |
| 14 | Badmómzjay<br>Auf Die Party |
| 15 | David Kushner<br>Daylight |
| 16 | AK Ausserkontrolle<br>Supermodel |
| 17 | Peter Fox<br>Zukunft Pink (Feat. Inéz) |
| 18 | Nina Chuba<br>Wildberry Lillet |
| 19 | Metro Boomin<br>Creepin' (With The Weeknd...) |
| 20 | Shindy<br>Geld Machen Jung |

MILEY CYRUS



DAVID GUETTA

PINKPANTHERESS

SZA

CALVIN HARRIS & ELLIE GOULDING

## NETHERLANDS

| TM | ARTIST/TITLE |
|---|---|
| 1 | Maan<br>Stiekem |
| 2 | Miley Cyrus<br>Flowers |
| 3 | Marco Schuitmaker<br>Engelbewaarder |
| 4 | Metejoor<br>Wat Wil Je Van Mij |
| 5 | Claude<br>Ladada (Mon Dernier Mot) |
| 6 | Calvin Harris & Ellie Goulding<br>Miracle |
| 7 | Maks<br>Dyscalculie |
| 8 | Libianca<br>People |
| 9 | Suzan & Freek<br>Slapeloosheid |
| 10 | Metro Boomin<br>Creepin' (With The Weeknd...) |

## NORWAY

| TM | ARTIST/TITLE |
|---|---|
| 1 | Broiler<br>1 |
| 2 | Emma Steinbakken<br>Delilah |
| 3 | Undergrunn<br>Klikk |
| 4 | Emma Steinbakken<br>Floden |
| 5 | Miley Cyrus<br>Flowers |
| 6 | Undergrunn<br>Michelin Stjerner |
| 7 | David Kushner<br>Daylight |
| 8 | C.Gambino<br>G63 |
| 9 | Loreen<br>Tattoo |
| 10 | Ringnes-Ronny<br>Helg |

## SPAIN

| TM | ARTIST/TITLE |
|---|---|
| 1 | Rosalía<br>Beso |
| 2 | Karol G<br>TQG |
| 3 | Marshmello<br>El Merengue |
| 4 | Yandel<br>Yandel 150 |
| 5 | Aitana<br>Los Ángeles |
| 6 | Taiu<br>Rara Vez |
| 7 | Maikel Delacalle<br>Mi Nena Remix |
| 8 | Quevedo<br>Playa Del Inglés |
| 9 | Feid<br>Classy 101 |
| 10 | Tini<br>Cupido |

## SWEDEN

| TM | ARTIST/TITLE |
|---|---|
| 1 | Bolaget<br>Ikväll Igen |
| 2 | Hov1<br>Lilla B |
| 3 | Yasin<br>Har Dig |
| 4 | C.Gambino<br>G63 |
| 5 | Loreen<br>Tattoo |
| 6 | Bolaget<br>Kan Inte Gå |
| 7 | Miley Cyrus<br>Flowers |
| 8 | Rasmus Gozzi<br>Rid Mig Som En Dalahäst |
| 9 | Zara Larsson<br>Can't Tame Her |
| 10 | Sarettii<br>Ella Mai |

## UNITED STATES

| TM | ARTIST/TITLE |
|---|---|
| 1 | Morgan Wallen<br>Last Night |
| 2 | Eslabon Armado<br>Ella Baila Sola |
| 3 | PinkPantheress<br>Boy's A Liar Pt. 2 |
| 4 | SZA<br>Kill Bill |
| 5 | Drake<br>Search & Rescue |
| 6 | Yng Lvcas<br>La Bebe - Remix |
| 7 | Miley Cyrus<br>Flowers |
| 8 | NLE Choppa<br>Slut Me Out |
| 9 | Morgan Wallen<br>You Proof |
| 10 | Metro Boomin<br>Creepin' (With The Weeknd...) |

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# STREAMING - MUSIC VIDEO

## WORLDWIDE

| TM | ARTIST/TITLE |
|---|---|
| 1 | Karol G, Shakira<br>TQG |
| 2 | Miley Cyrus<br>Flowers |
| 3 | Yuridia, Angela Aguilar<br>Qué Agonía |
| 4 | Rema, Selena Gomez<br>Calm Down |
| 5 | Karol G<br>Mientras Me Curo Del Cora |
| 6 | The Weeknd<br>Save Your Tears (Official Music Video) |
| 7 | Tini<br>Cupido (Video Oficial) |
| 8 | Shakira<br>Waka Waka (This Time For Africa)... |
| 9 | Rosalía, Rauw Alejandro<br>Beso (Official Video) |
| 10 | Feid, Young Miko<br>Classy 101 (Official Video) |
| 11 | Karol G<br>Provenza (Official Video) |
| 12 | LiL CaKe, Migrantes<br>Mercho (Official Video) |
| 13 | Feid<br>Feliz Cumpleaños Ferxxo (Official Video) |
| 14 | Ice Spice & Nicki Minaj<br>Princess Diana (Official Music Video) |
| 15 | 50 Cent<br>In Da Club (Official Music Video) |
| 16 | Taiu, Milo J<br>Rara Vez |
| 17 | The Weeknd & Ariana Grande<br>Die For You (Remix) (Official Lyric Video) |
| 18 | Mark Ronson Ft. Bruno Mars<br>Uptown Funk (Official Video) |
| 19 | Eminem<br>Mockingbird [Official Music Video] |
| 20 | Feid<br>Normal (Official Video) |

## UNITED KINGDOM

| TM | ARTIST/TITLE |
|---|---|
| 1 | Miley Cyrus<br>Flowers |
| 2 | Rema, Selena Gomez<br>Calm Down |
| 3 | Ice Spice & Nicki Minaj<br>Princess Diana (Official Music Video) |
| 4 | Calvin Harris, Ellie Goulding<br>Miracle (Official Video) |
| 5 | Meghan Trainor<br>Mother (Official Music Video) |
| 6 | Lewis Capaldi<br>Forget Me (Official Video) |
| 7 | Raye, 070 Shake<br>Escapism. (Official Music Video) |
| 8 | Ayra Starr<br>Rush (Official Music Video) |
| 9 | Lewis Capaldi<br>Wish You The Best (Official Video) |
| 10 | French Montana ft. Swae Lee<br>Unforgettable |
| 11 | Lady Gaga, Bradley Cooper<br>Shallow (from A Star Is Born)... |
| 12 | Jax Jones, Calum Scott<br>Whistle |
| 13 | Shakira<br>Waka Waka (This Time for Africa)... |
| 14 | Katy Perry<br>Roar |
| 15 | Dwayne Johnson<br>You're Welcome (From "Moana"...) |
| 16 | Auli'i Cravalho<br>How Far I'll Go (from Moana/Official Video) |
| 17 | Eminem<br>Mockingbird [Official Music Video] |
| 18 | George Ezra<br>Green Green Grass (Official Video) |
| 19 | Lewis Capaldi<br>Someone You Loved |
| 20 | The Weeknd<br>Save Your Tears (Official Music Video) |

## UNITED STATES

| TM | ARTIST/TITLE |
|---|---|
| 1 | Karol G, Shakira<br>TQG |
| 2 | Ice Spice & Nicki Minaj<br>Princess Diana (Official Music Video) |
| 3 | Toosii<br>Favorite Song (Official Video) |
| 4 | GloRilla, Cardi B<br>Tomorrow 2 |
| 5 | Morgan Wallen<br>Last Night (One Record At A Time Sessions) |
| 6 | Miley Cyrus<br>Flowers (Official Video) |
| 7 | Lil Baby<br>California Breeze (Official Video) |
| 8 | SZA<br>Snooze (Audio) |
| 9 | Chris Brown<br>Under The Influence |
| 10 | Yuridia, Angela Aguilar<br>Qué Agonía |
| 11 | Rema, Selena Gomez<br>Calm Down (Official Music Video) |
| 12 | Chris Stapleton<br>Tennessee Whiskey (Official Audio) |
| 13 | Hardy feat. Lainey Wilson<br>Wait In The Truck (Official Music Video) |
| 14 | Morgan Wallen<br>Wasted On You (The Dangerous Sessions) |
| 15 | Moneybagg Yo feat. GloRilla<br>On Wat U On |
| 16 | Post Malone, Swae Lee<br>Sunflower (Spider-Man: Into The...) |
| 17 | Coco Jones<br>ICU |
| 18 | Becky G, Peso Pluma<br>Chanel (Official Video) |
| 19 | Morgan Wallen<br>Thought You Should Know |
| 20 | SZA<br>Kill Bill (Official Video) |

## NEW ARTISTS – UK

| TM | ARTIST/TITLE |
|---|---|
| 1 | Ice Spice & Nicki Minaj<br>Princess Diana |
| 2 | Talia Mar<br>Self-Portrait |
| 3 | FLO<br>Fly Girl |
| 4 | Ice Spice<br>In Ha Mood |
| 5 | Cat Burns<br>Live More & Love More |
| 6 | Bandokay Ft. Pressa<br>The Jungle |
| 7 | Libianca Ft. Ayra Starr, Omah Lay<br>People (Official Visualiser) |
| 8 | Lola Brooke<br>Don't Play With It (Remix) |
| 9 | Mae Muller<br>I Wrote A Song |
| 10 | Prinz<br>Beautiful Day (Thank You for Sunshine)... |
| 11 | Mae Stephens<br>If We Ever Broke Up |
| 12 | Venbee<br>Gutter |
| 13 | Gwamz<br>Last Night |
| 14 | Valiant<br>Rasta (Official Music Video) |
| 15 | Levent Geiger<br>2 Dumb Kids |
| 16 | Valiant<br>Expensive |
| 17 | Jastin Martin<br>Right My Wrongs (Acoustic) |
| 18 | Rimon Ft. Rini<br>I Choose U |
| 19 | Valiant Ft. TopRankz<br>Top Meech |
| 20 | M'Way<br>Wyd |

KAROL G

THE WEEKND

MILEY CYRUS

REMA

## FRANCE

| TM | ARTIST/TITLE |
|---|---|
| 1 | Louane<br>Secret |
| 2 | Miley Cyrus<br>Flowers (Official Video) |
| 3 | Ayra Starr<br>Rush (Official Music Video) |
| 4 | Ana Ka<br>Sous Les Apparences (De...) |
| 5 | Maes<br>Fetty Wap |
| 6 | Shakira<br>Waka Waka (This Time For...) |
| 7 | Indila<br>Dernière Danse (Clip Officiel) |
| 8 | Soso Maness ft. PLK<br>Petrouchka (Clip Officiel) |
| 9 | Maes<br>Galactic |
| 10 | Lady Gaga, Bradley Cooper<br>Shallow (From A Star Is Born) |

## GERMANY

| TM | ARTIST/TITLE |
|---|---|
| 1 | Miley Cyrus<br>Flowers |
| 2 | Eminem<br>Mockingbird [Official Music...] |
| 3 | Rema, Selena Gomez<br>Calm Down |
| 4 | Shakira<br>Waka Waka (This Time For...) |
| 5 | 50 Cent<br>In Da Club |
| 6 | Pink<br>Trustfall |
| 7 | Volker Rosin<br>Tschu Tschu wah - Die... |
| 8 | Volker Rosin<br>Feuerwehr Gymnastik [Das...] |
| 9 | Roland Kaiser, Maite Kelly<br>Warum Hast Du Nicht...) |
| 10 | Tom Odell<br>Another Love (Official Video) |

## AUSTRALIA

| TM | ARTIST/TITLE |
|---|---|
| 1 | Miley Cyrus<br>Flowers |
| 2 | Rema, Selena Gomez<br>Calm Down |
| 3 | Katy Perry<br>Roar |
| 4 | Meghan Trainor<br>Mother |
| 5 | Ice Spice & Nicki Minaj<br>Princess Diana (Official Music...) |
| 6 | Morgan Wallen<br>Last Night (One Record At...) |
| 7 | Mark Ronson Ft. Bruno Mars<br>Uptown Funk |
| 8 | Lady Gaga, Bradley Cooper<br>Shallow (From A Star Is...) |
| 9 | Post Malone, Swae Lee<br>Sunflower (Spider-Man...) |
| 10 | Justin Timberlake<br>Can't Stop The Feeling! (From...) |

## SPAIN

| TM | ARTIST/TITLE |
|---|---|
| 1 | Karol G, Shakira<br>TQG |
| 2 | Rosalía, Rauw Alejandro<br>Beso |
| 3 | Vicco<br>Nochentera |
| 4 | Lola Indigo, Quevedo<br>El Tonto (Official Video) |
| 5 | Aitana<br>Los Ángeles (Video Oficial) |
| 6 | Tini<br>Cupido (Video Oficial) |
| 7 | Maikel Delacalle, Quevedo<br>Mi Nena Remix |
| 8 | Rosalía<br>Despechá (Official Video) |
| 9 | Feid, Young Miko<br>Classy 101 (Official Video |
| 10 | Marshmello, Manuel Turizo<br>El Merengue (Official Video) |

## ITALY

| TM | ARTIST/TITLE |
|---|---|
| 1 | Marco Mengoni<br>Due Vite (Official Video...) |
| 2 | Lazza<br>Cenere (Sanremo 2023) |
| 3 | Geolier Ft. Marracash<br>Il Male Che Mi Fai... |
| 4 | Tananai<br>Tango (Sanremo 2023) |
| 5 | Madame<br>Il Bene Nel Male (Sanremo...) |
| 6 | Rosa Chemical, Bdope<br>Made In Italy (Sanremo...) |
| 7 | Geolier<br>Come Vuoi (Official Video) |
| 8 | Geolier Ft. Sfera Ebbasta<br>X Caso |
| 9 | Tony Effe<br>Boss |
| 10 | Finesse Ft Shiva...<br>Gelosa (Official Video) |

# TikTok Trending

## INSIDE THE MOST VIRAL TRACKS OF THE MONTH

## UNITED KINGDOM

### Calvin Harris & Ellie Goulding

Miracle

**Video Creations:** 79,900

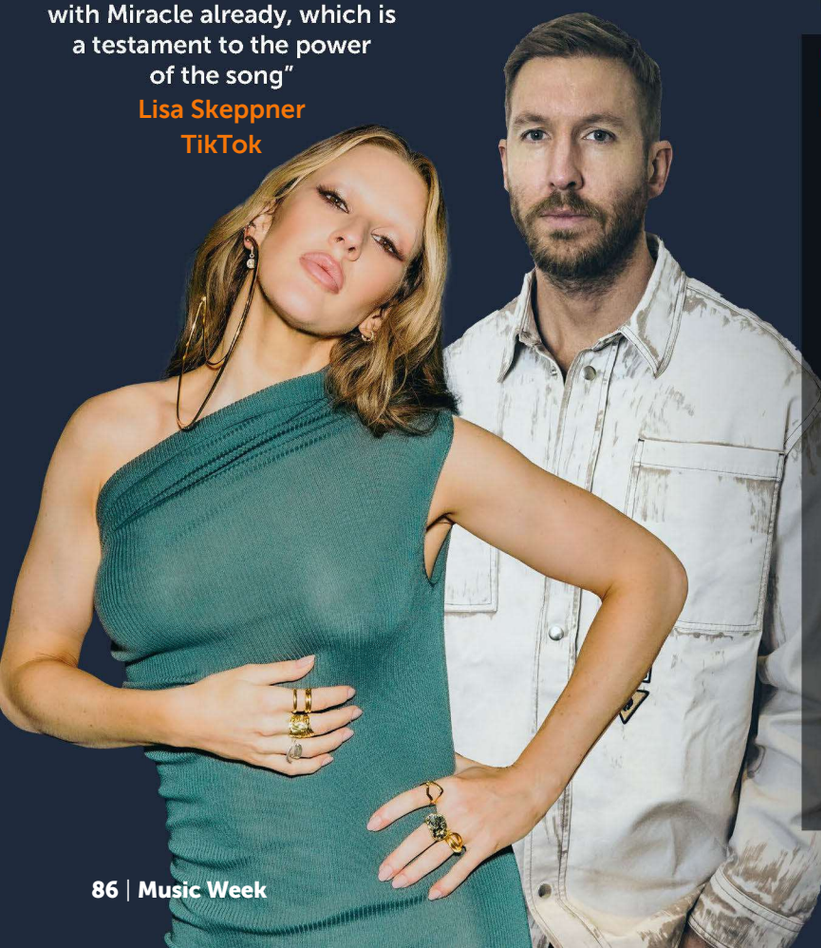
Initially previewed on TikTok, this latest single from Calvin Harris and Ellie Goulding has been making waves on the platform and bringing summer vibes for all those awaiting the warmer weather. For their third and most successful collaboration yet, the duo created another smash hit and reached No.1 on the Official Singles Chart, with creators declaring it as their song of the summer and using the sound to reminisce about summers in the past.

Both Harris and Goulding have engaged with fans on TikTok, regularly duetting with creators and sharing videos of crowds reacting to the song.

Lisa Skeppner, label partnerships manager at TikTok, praises Miracle's success so far and highlights how Harris uses the platform to connect with his followers.

"Calvin Harris' latest track with Ellie Goulding, Miracle, has been an instant hit with our community," Skeppner says. "Calvin consistently reimagines how to connect with audiences and bring fans closer to his music, from his live VR concert on TikTok to becoming the face of our #ElectronicMusic campaign. The community has sparked a number of trends with Miracle already, which is a testament to the power of the song. The chart-topping hit has the community amped and ready for summer!"

"The TikTok community has sparked a number of trends with Miracle already, which is a testament to the power of the song"
Lisa Skeppner
TikTok



### Raye

Ice Cream Man

**Video Creations:** 316,600

Raye has had a showstopper year since topping the charts with Escapism in January. Her latest track, Ice Cream Man, has deeply resonated with fans. The track serves as a powerful tribute to women and has become a rallying cry for independence, confidence and resilience. Creators are using the song to share their vulnerability, posting pictures of themselves with the quote, 'Ladies, post yourself to this song knowing you overcome everything you have been through'. Raye has also jumped on the trend, opening up about moments in her personal life.

### Lewis Capaldi

Wish You The Best

**Video Creations:** 5,460

Lewis Capaldi is back with his new single, Wish You The Best. Capaldi previewed the track's release in a series of TikTok videos which fans loved, helping to drive the song to No.1 in the Official Singles Chart. TikTok creators used the preview as a chance to show their love for Capaldi, who has been duetting his favourite videos. Capaldi also used the song to soundtrack a TikTok video about his relationship with Niall Horan – from their surprise performance in Dublin to taking BeReals whilst performing. The video has racked up over eight million views.

## GLOBAL

### David Kushner

Daylight

**Video Creations:** 252,000

Initially previewed on TikTok before its official release, David Kushner's atmospheric track Daylight is a crowd pleaser. Many creators on TikTok have been using the song to showcase their individual creative talents and cinematography skills against picturesque backdrops to create visually striking scenes. The initial preview of the track on TikTok racked up over 6.2 million video views, and since its official release the song has shot up to No.3 on the UK Official Charts, a first for the artist.

### Liamsi

Mon Love Oho

**Video Creations:** 2,800,000

Moroccan artist Liamsi has taken over For You Pages across the globe and captured the attention of creators worldwide with his track Mon Love Oho. TikTok users have created a dance which features them lip-syncing to the track's chorus while performing gestures mimicking the lyrics. The track shows no signs of slowing down, and Liamsi has been teasing an official video in which he incorporates creators' dance moves. As Mon Love Oho continues to gain traction, its impact can be felt beyond Morocco's borders.

# Alternative songs

PUTTING MAINSTREAM SUCCESS INTO ALTERNATIVE SONGS

# THE Music Week ARCHIVE

## 25 years ago...

## MUSICAL CHAIRS

EMI president/CEO Tony Wadsworth was promising to bring stability back to the major with a restructure. The pledge came one week after EMI UK MD Neil Ferris lost his job just 11 months into the role, with Chrysalis MD Mark Collen being tasked with running the newly-combined EMI/Chrysalis. In a separate move, Wadsworth also promoted Parlophone A&R director Keith Wozencroft – aka 'the man who signed Radiohead, Supergrass and Mansun' – to MD. "This is the basis for long-term stability," insisted Wadsworth.

## CUP RUNNETH OVER

While it was ultimately host nation France that won the World Cup in 1998, there was another winner before a single game had even kicked off. Hot on the heels of their massive track Sunchyme, Dario G's Carnaval De Paris was adopted as the event's theme song in Europe. "World Cup fever will soon consume us and Carnaval De Paris crystallises what it's all about," hailed WEA's Tony McGuinness.

## TOP STORY
## MERGER WAS THE CASE

It was the story everyone was talking about: the Universal-PolyGram merger. Twenty five years ago this month, Seagram CEO Edgar Bronfman Jr was flying into London to meet senior execs at PolyGram to explain his vision – it being his first visit since Seagram's historic $10.6bn cash-and-stock acquisition of the music giant from Philips Electronics. The implications of this were huge, with Universal Music's annual turnover at the time being $1.5bn and PolyGram's being $5.5bn. "The deal was finally done, but on all the key issues surrounding the merger of Universal and PolyGram, no one is really any the wiser," wrote *Music Week*'s Steve Redmond. "Who will run it? What kind of company will it be? And what now for EMI? The predominant mood on Friday evening as the *Music Week* team quizzed executives at the highest level, both in the UK and internationally was, 'We'll have to wait and see.'"

**Also inside...** **Frank Sinatra** was set to return to the Top 10 in the albums chart following his death... **Creation** president **Alan McGee** warned that the music business was "on its arse and dying" due to the threat posed by the internet... **Singles sales** revenue increased substantially to nearly £30m in Q1, despite falling in volume... Its market share may have been down, but **vinyl** was still being hailed as a "vital part" of many labels' marketing plans... **BMG Music Publishing** signed **Natalie Imbruglia** co-writer **Colin Campsie**... **The Tamperer** and **Maya** had the No.1 single with **Feel It**, while **Simply Red** ruled the albums roost with **Blue**...

# 5 years ago...

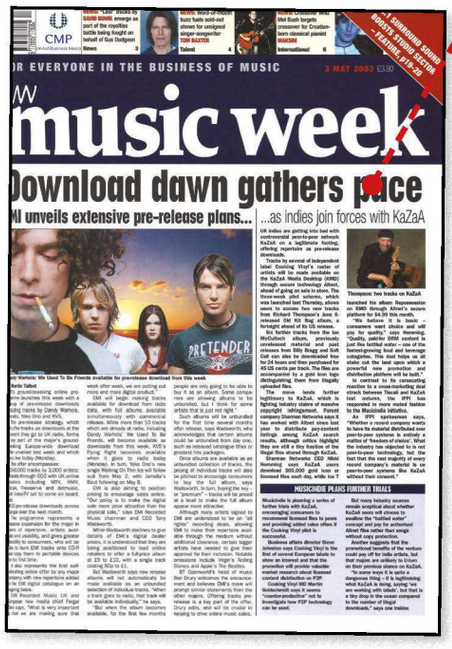
## TAKE IT TO THE MAX

Max Lousada (CEO of recorded music, Warner Music Group and then chairman/CEO, Warner Music UK) was the toast of the industry as he won The Strat honour at the Music Week Awards 2018. "Honestly, it feels slightly surreal because I feel like I'm just getting started," said Lousada. "It's a lovely tribute and slightly intimidating, it's a lot to live up to." Dua Lipa was also on hand to introduce him on stage. "I'm so honoured," said the star. "Max has played a massive role in my career and my growth as an artist. He's really turned my dreams into a career." Dua Lipa also told *Music Week* she was plotting a "world takeover" following the success of New Rules and One Kiss. A true case of musical clairvoyance if ever there was one. There were, of course, a host of other winners at the event hosted by Lauren Laverne at Grosvenor House Hotel. Ed Sheeran's manager Stuart Camp won Manager Of The Year, Play It Again Sam secured the Independent Record Company win, Sony/ATV triumphed as the Publisher Of The Year, Polydor scored the A&R honour and Atlantic scooped the coveted Record Company Of The Year.

## TOP STORY
## HEEEEEEEERE'S JOHNNY

Ahead of the release of his third solo LP, Call The Comet, guitar genius and Smiths legend Johnny Marr graced our cover to open up about surviving – and thriving – in the industry for over three decades. "I've gone through almost everything – court cases, gold records, propping up labels that were always on the verge of going under," he reflected. "It's all changed so much." One thing that hadn't in that time, however, was his relationship with Sire Records in the US, helmed by Seymour Stein. "I signed to [Stein] when I was 20... It's quite an unusual thing that I'm still putting records out on Sire 30 years later." In a tweet posted after the legendary exec's passing this April, Marr signed off his moving tribute with the words, "Thank you my friend."

**Also inside...** **Chrysalis Records** and **Blue Raincoat Music** CEO **Jeremy Lascelles** revealed all about the revival of dance music imprint **Cooltempo**... **Sigala** starred in Hitmakers to talk about **Ella Eyre** collaboration **Came Here For Love**... **Music Business Association**'s **James Donio** reflected on his career so far in Aftershow... **Calvin Harris & Dua Lipa**'s **One Kiss** was the No.1 single, while **Post Malone**'s second record, **Beerbongs & Bentleys**, debuted on top of the albums chart...




## 20 years ago...

**EMI** launched a line-up of **pre-release downloads** from artists including **The Dandy Warhols**, **Jamelia**, **Yoko Ono** and **KV5**... UK indies were "getting into bed" with peer-to-peer network **Kazaa**... The **DVD** format rose to account for 67% of all visual music sales... Three unreleased **David Bowie** tracks were unearthed.. **Rock** "hijacked" pop's status as the album market's biggest-selling genre for the first time... **Busted** had the No.1 single with **You Said No**, while **Madonna**'s **American Life** debuted at No.1 on the albums chart...

## 30 years ago...

The music industry braced itself for "a year of misery" following confirmation of an impending **Monopoly and Mergers Commission investigation**... Amid unfolding legal action, **Sony Music Entertainment** chairman **Michael Schulhof** branded **George Michael**'s claim that his creativity was being hindered as "ridiculous"... There was change at the top of both charts, with **Ace Of Base**'s **All That She Wants** jumping to No.1 in the singles pile, while **REM**'s classic **Automatic For The People** dethroned **New Order**'s **Republic** at the top...

# THE AFTERSHOW

**The industry's biggest names have the last word on their life in music...**

## Sharleen Spiteri, (singer/songwriter, Texas)

Ahead of the release of **Texas**' new retrospective collection, **The Very Best Of (1989-2023)**, **Sharleen Spiteri** reflects upon her time in music. Here, she talks being mates with the **Wu-Tang Clan** and what the industry can learn from the late, great **Alan Rickman**...

INTERVIEW: JAMES HICKIE

**Texas have never had a bucket list...**
"Men are only impressed with lists because they remember fuck all. There are always going to be goals, of course, but you keep them close to your chest and you don't divulge them because I'm of the school of thought that as soon as you say it out loud, it's gone. You've got to have desire, though. If we didn't then we'd never have made [1997's] White On Blonde, because we had that desire to be relevant again."

**The best feedback we ever got on one of our covers was from John Lee Hooker...**
"We'd been doing a version of his [1956] song Dimples since our early days. We went to see him play a gig in Paris and were taken backstage afterwards. He grabbed us all and gave us the biggest hug, saying, 'Thank you – those cheques mean so much to me.' We've done so many covers over the years, from Sweet Child O' Mine in 1989 supporting Simple Minds at Wembley Stadium to [Al Green's] Tired Of Being Alone in 1992, all the way up to Keep On Talking with Spooner [Oldham], but that moment with John Lee Hooker was extraordinary."

**I passed on doing a duet with Smokey Robinson at The BRITs in 1998...**
"The year before, Jay Kay had done a duet with Diana Ross. I remember thinking that the Smokey Robinson idea was a bit predictable, so if I thought it was predictable, most people watching would, too. I said I wasn't sure, and [The BRITs organisers] looked at me as if to say, 'How dare you?!' They didn't know, to be fair, that we'd just come from New York where we'd made a record with the Wu-Tang Clan, a version of Say What You Want, which was unbelievable – and that we could get Method Man involved. We said, 'We think that's a better idea – we'll leave it with you.' And it ended up happening."

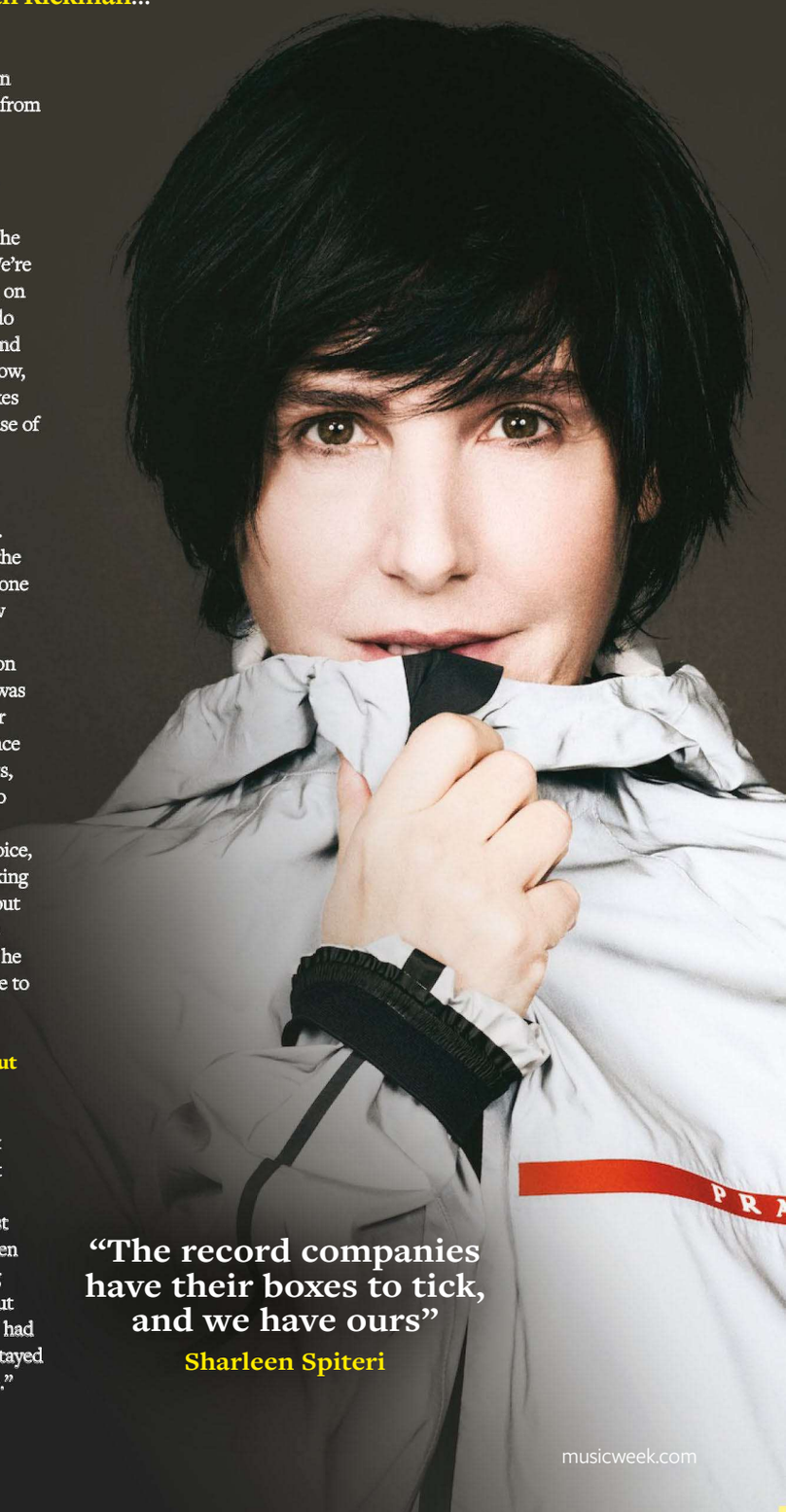
**The Wu-Tang Clan love a pub sing-along...**
"When we first worked with them, we were sitting around the piano, with Sunz Of Man and all the Wu-Tang Clan, singing like we were in a Glasgow pub. We worked together again on our [2021] record Hi, which shows there's a genuine friendship and respect for each other there. In a weird way we have a lot in common: they were the underdogs because they were from Staten Island rather than New York City, and we're from Glasgow rather than London."

**Our label asked for changes to Summer Son, but we didn't make them...**
"When we delivered the song [from 1999's The Hush] to the label, they listened and said, 'We're not really hearing it,' and suggested we work on it for a bit longer. We went away and didn't do anything to it, came back three weeks later and gave it back to them. This time they said, 'Wow, fantastic!' The record company has their boxes to tick and we have ours. Sometimes it's a case of pushing through."

**The ethos of Texas has always been...**
"That an idea needs to have a backbone to it. So, when we decided I'd dance the tango in the video for In Demand, it had to be with someone you'd believe would dance the tango. We saw [American composer] Michael Kamen, who we'd worked with, and he told us he'd been on the phone to his friend, Alan Rickman, who was a fan of ours. Everybody looked at each other and said, 'Alan Rickman would definitely dance the tango.' Alan did so much for young artists, actors, writers, directors. He had a hand in so many people's careers. I'd always get these random calls from Alan, in that wonderful voice, telling me he was with a friend who was looking for someone to help with something, so I'd put them in touch with a contact. He was always connecting people through the other people he knew. Having a long career means you're able to do that without an agenda."

**There will always be conversations about female representation in music...**
"I think if this was a male-fronted band with a 35-year career, I'd be getting quite different plaudits than I do now, and that's the honest truth. It's just the way things are, so these conversations always need to be had. The last time we played Glastonbury was in 1999, when Britpop was in full swing. We're back playing this year and what's great is that it's not about laddishness, it's about variation. And they've had big female acts headlining there, so they've stayed true to the ethos of what a festival should be."

***Best of times:*** *Texas' The Very Best Of (1989–2023) will be released June 16 via PIAS*



**"The record companies have their boxes to tick, and we have ours"**
**Sharleen Spiteri**

PHOTO: Julian Bond

# CC YOUNG

CHARTERED ACCOUNTANTS & REGISTERED AUDITORS

CELEBRATING

# 25 YEARS

IN THE MUSIC INDUSTRY

#CHAMPIONFORTHECREATIVE

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